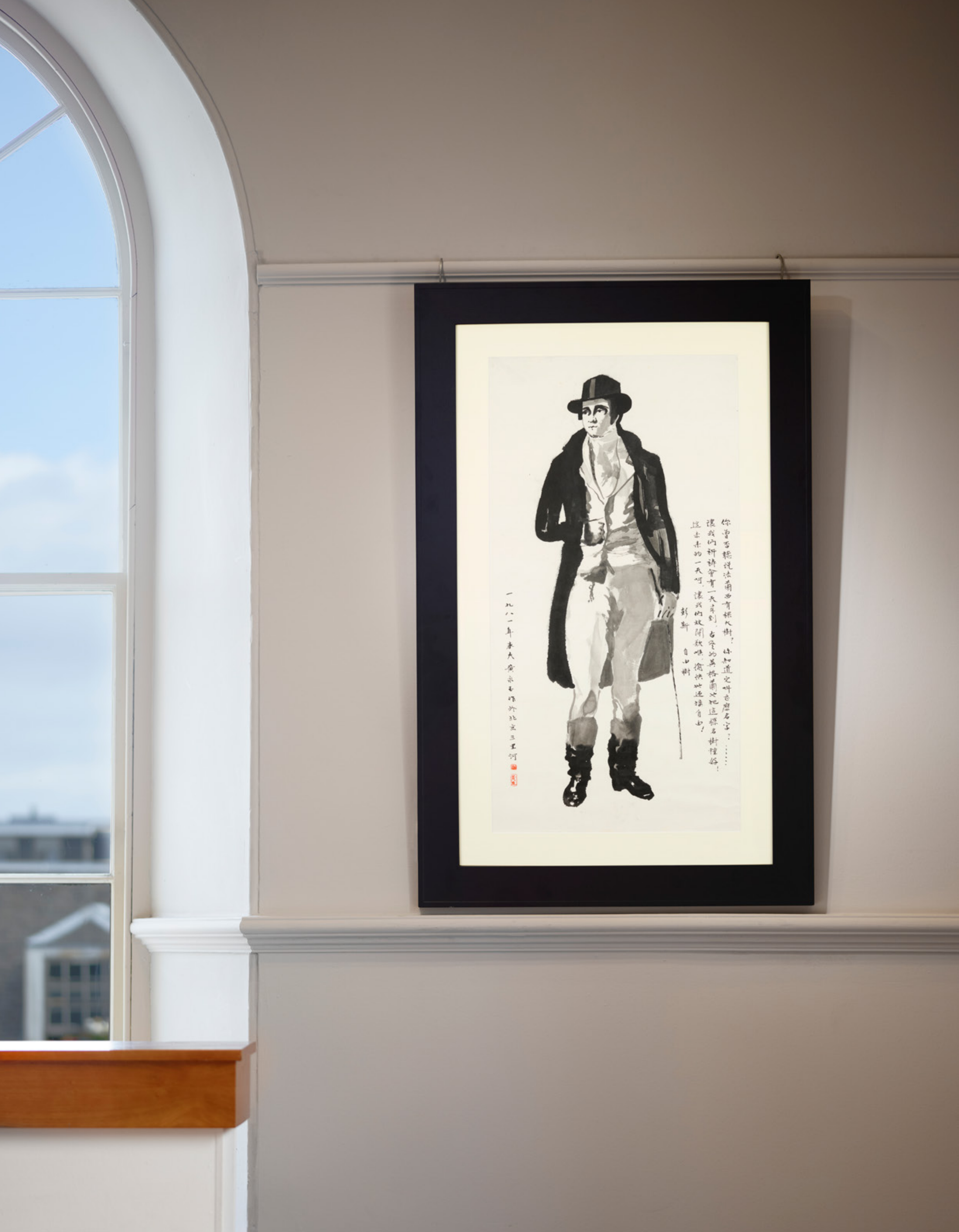
LYON & TURNBULL
AUCTIONEERS SINCE 1826

FINE ASIAN WORKS OF ART

7TH NOVEMBER 2025
LONDON LIVE ONLINE


你曾否聽說法蘭西有棵大樹？你知道它叫甚麼名字？……
讓我們祈禱會有一天來到，古老的英格蘭也把這棵名樹種好！
這未來的一天呵，讓我們放開歌喉，愉快地迎接自由！
彭斯 自由樹
一九八一年春天黃永玉作於北京三里河

FINE ASIAN WORKS OF ART

ASIAN ART
IN LONDON

FRIDAY 7 NOVEMBER
AT 10AM

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INSIDE FRONT COVER:
Lot 112

Sale Number **LT870**

CONTACT

LONDON +44 (0) 207 930 9115
info@lyonandturnbull.com

BIDDING AT THIS SALE

ONLINE, TELEPHONE & COMMISSION BIDDING
There will be no in-room bidding for this auction.
Please see the guide on p.228

EXHIBITION & VIEWING

22 Connaught Street London W2 2AF

Sunday 2nd November – 10am-5pm
Monday 3rd November – 10am-8pm
Tuesday 4th November – 10am-5pm
Wednesday 5th November – 10am-5pm
Thursday 6th November – 10am-5pm
Day of sale - closed for viewing

BUYER'S **GUIDE**

This sale is subject to our Standard conditions of Sale (available at the back of every catalogue and on our website).

If you have not bought before we will be delighted to help you.

BUYER'S PREMIUM

The buyer shall pay the hammer price together with a premium, at the following rate, thereon.

26% of the Hammer Price of each Lot up to and including £800,000;

20% from £800,001 thereafter.

VAT will be charged on the premium at the rate imposed by law (see our Conditions of Sale at the back of this catalogue).

ADDITIONAL VAT

† VAT at the standard rate payable on the hammer price

‡ Reduced rate of 5% import VAT payable on the hammer price

Ω Standard rate of import VAT on the hammer price

Lots affixed with ‡ or [Ω] symbols may be subject to further regulations upon export /import, please see Conditions of Sale for Buyers Section D.2.

No VAT is payable on the hammer price or premium for books bought at auction.

REGISTRATION

All potential buyers must register prior to placing a bid. Paddle registration must be completed in advance of the sale day. Please note that bidders at Lyon & Turnbull will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/Driving licence)

2 – Proof of address (utility bill/bank statement).

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING LIMITS

Bidding levels in this auction will be capped. All new clients and clients who are looking to spend over £6500 hammer may be requested by Lyon & Turnbull to submit a Bid Limit Request application and deliver to Lyon & Turnbull a deposit.

BIDDING & PAYMENT

For information on bidding options see our Guide to Bidding & Payment at the back of the catalogue.

REMOVAL OF PURCHASES

Responsibility for packing, shipping and insurance shall be exclusively that of the purchaser. See Collections & Storage section for more info specific to this particular auction.

CATALOGUE DESCRIPTIONS

All item descriptions, dimensions and estimates are provided for guidance only. It is the buyer's responsibility to inspect all lots prior to bidding to ensure that the condition is to their satisfaction. Our specialists will be happy to prepare condition reports and additional images. These are for guidance only and all lots are sold 'as found', as per our Conditions of Sale.

IMPORT/EXPORT

Prospective buyers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to; rhino horn, ivory, coral and tortoiseshell. Accordingly, prospective buyers should familiarise themselves with all relevant customs regulations prior to bidding if they intend to import lots to another country. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the lot.

ENDANGERED SPECIES

Please be aware that lots marked with the symbol Y contain material which may be subject to CITES regulations when exporting outside the EU. For more information visit http://www.defra.gov.uk/ahvla-en/imports-exports/cites

COLLECTIONS & STORAGE OF PURCHASED LOTS

FOR INTERNATIONAL BUYERS & UK (OUTSIDE SCOTLAND) BUYERS

STORAGE: Items will be stored at 22 Connaught Street, London, W2 2AF until Wednesday 12th November 2025 at 5pm.

Thereafter we will store items at Stephen Morris Shipping Ltd., 15 Ockham Drive, Greenford Park, Greenford, UB6 0FD. Telephone +44(0)20 8832 2222. Items will be available to collect from 9am till 5pm on Monday 17th November 2025 till Tuesday 25th November 2025. There will be no storage fees charged during this period.

Please ensure payment has been made prior to collection. This can be done online, cheque, bank transfer or in person at our London office - details will be shown on your invoice also.

STORAGE COST: Please note from Wednesday 26th November 2025 you will be charged by our storage partner Stephen Morris Shipping Ltd.

Insurance 0.25% (all items)

Smalls (paintings and objects) - £2.50 admin fee then £1.00 per day. Furniture pieces -

£5.50 admin fee then £2.50 per day.

Please note, we are unable to accept auction invoice payment at the storage site. If you are collecting from Stephen Morris Shipping Ltd., please ensure that full payment is made prior to collection.

FOR SCOTTISH BUYERS

STORAGE: Items will be stored at 22 Connaught Street, London, W2 2AF until Wednesday 12th November 2025 at 5pm. Thereafter, Items will be stored at Stephen Morris Shipping Ltd, 15 Ockham Drive, Greenford Park, Greenford, UB6 0FD.

Please note that if you have not informed us that you would like to collect in Edinburgh before Wednesday 26th November 2025, you will be charged by our storage partner Stephen Morris Shipping Ltd, and your items will be stored at Stephen Morris Shipping Ltd in Greenford.

Thereafter items will be transported to our Edinburgh saleroom and will be available to collect from 9am on Monday 8th December 2025.

All collections will be by appointment only (this applies to both carriers and personal collections).

CALL 0131 557 8844

EMAIL info@lyonandturnbull.com

Please ensure payment has been made prior to collection. This can be done by bank transfer, and debit/credit card online (powered by Opayo) - details will be shown on your invoice.

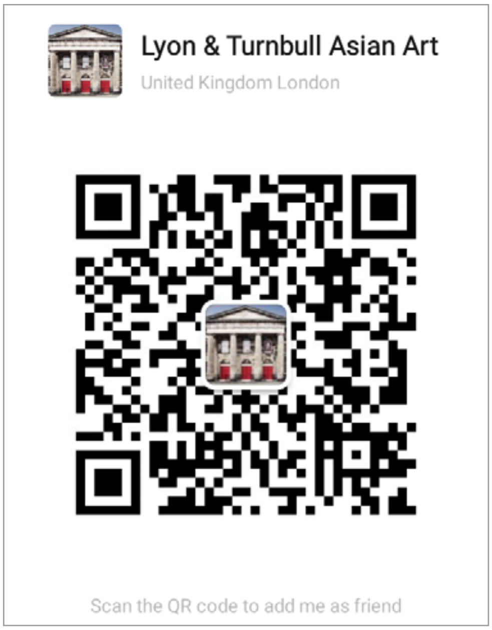
MEET THE SPECIALISTS

At Lyon & Turnbull we want to make buying at auction as easy and enjoyable as possible. Our specialist team are on hand to assist you, whether you are looking for something in particular for your home or collection, require more detailed information about the history or current condition of a lot, or just want to find out more about the auction process.

Grace Tu
Head of Sale & Asian Art Specialist
grace.tu@lyonandturnbull.com

Dr. Tsai Yiing Ing
Specialist, Asian Art
tsai.yiinging@lyonandturnbull.com

Caroline Liu
Sale Administrator
caroline.liu@lyonandturnbull.com



Lyon & Turnbull Asian Art
United Kingdom London

Scan the QR code to add me as friend

禮昂騰博拍賣會 亞洲部門 微信號:
ID: Lyonandturnbull1826

買家指南

此次拍賣按照本公司的銷售條款舉辦（請參考每本圖錄末尾及本公司網站）。
如果這是您第一次參加拍賣，我們很樂意爲您提供建議。

買家佣金及其他費用

買家需支付拍賣落槌價和佣金，佣金比率如下：

80萬英鎊以内的拍品佣金為百分之26；

80萬英鎊以上的拍品佣金為百分之20。

佣金的增值稅將根據法律規定的稅率收取；

增值稅將按照法律規定的稅率收取（請參閱我們的銷售條款）。

增值稅

† 符號表示買家需支付拍賣落槌價的增值稅，依照法律規定的稅率。

‡ 符號表示買家需額外支付拍賣落槌價5%的進口稅（已降低）。

Ω符號表示買家需額外支付拍賣落槌價的標準進口稅，依照法律規定的稅率。

所有標註【‡】及【Ω】的拍品將可能需進一步遵守進出口條約，詳情請參閱此圖錄末尾的買家須知 ‘Buyers Section D.2’

所有書籍類拍品無需支付增值稅。

提貨

拍品的包裝、運輸和保險僅限於買方。

圖錄描述

所有拍品描述、尺寸和估價僅供參考。買方有責任在投標前檢查所有拍品，以確保拍品條件令其滿意。我們的專家將很樂意爲您準備品相報告和其他圖片。這些資料僅供參考，所有拍品均根據我們的銷售條件“按原樣”出售。

進/出口

買家需注意有些國家禁止含有瀕危物種成分的產品進口，譬如犀牛角、象牙、珊瑚和玳瑁等。因此，若買家打算將貨物進口到另一個國家，則應在競拍前熟悉所有相關的海關條規。買方有責任取得任何相關的進出口許可證。無法獲得許可證不能成爲拖延付款的理由。

瀕危品種

請注意有Y記號的拍品在運往歐盟以外地區可能受到CITES條款的約束。欲了解更多信息，請查詢 www.defra.gov.uk/ahvla-en/imports-exports/cites

取貨與倉儲
國際買家及英國境內的非蘇格蘭買家

倉儲：截至11月12日星期三傍晚 5 點之前，拍品將存放於 22 Connaught Street, London, W2 2AF。

客戶務必提前預約到本公司倫敦藝廊及辦事處提貨。

提貨時間：周一至周五，早上九點半到下午四點半。預約請撥打0207 930 9115，或電郵 london@lyonandturnbull.com。沒預約恕不受理。

註：拍賣日不開放提貨。

此後，拍品將儲存在 Stephen Morris Shipping Ltd., 15 Ockham Drive, Greenford Park, Greenford, UB6 0FD。電話+44(0)20 8832 2222。買家可在11月17日星期一至11月25日星期二早上9點至下午5點於此倉儲地點取貨。這期間無倉儲費用。

請確保在取貨之前已完成付款。買家可通過在線支付、支票、銀行轉帳或親自蒞臨本公司倫敦辦公室完成付款。詳細信息也將顯示在您的發票上。

倉庫費用：敬請注意，11月26日星期三起，我們的倉儲合作夥伴Stephen Morris Shipping Ltd將向您收取費用。

保險費： 0.25%（所有拍品）

小件拍品（繪畫和物件）- £2.50 手續費，然後每天增收 £1.00

傢俱及大型物件 - £5.50手續費，然後每天增收£2.50

請注意，我們無法在倉庫Stephen Morris Shipping Ltd.接受拍賣賬單付款。請確保您到倉庫提貨前將賬單全額付清。

蘇格蘭買家

倉儲：截至11月12日星期三傍晚 5 點之前，拍品將存放於22 Connaught Street, London, W2 2AF。此後，拍品將儲存在 Stephen Morris Shipping Ltd., 15 Ockham Drive, Greenford Park, Greenford, UB6 0FD。

敬請注意，如未有在11月26日星期三事先通知我們您在愛丁堡取貨，我們的倉儲合作夥伴Stephen Morris Shipping Ltd將向您收取倉儲費用，以及您的拍品將會留存放於Stephen Morris Shipping Ltd, Greenford。

拍品將於12月初被移存到本公司位於愛丁堡的辦公室。買家可在12月8日星期一上午9點開始於此地取貨。

爱丁堡提貨時間：周一至周五，早上九點到下午五點。預約請撥打0131 557 8844，或電郵 info@lyonandturnbull.com。沒預約恕不受理。

競拍和付款指南

競拍註冊

所有買家必須在競拍前註冊。註冊信息可以親自在我們的前台，或通過電子郵件、傳真或訪問本公司網站提交。請注意所有首次參加禮昂騰博拍賣的競拍者都需要提供以下材料以便進行註冊：

1. 由政府機關簽發的身份證件（護照或駕照）；
2. 地址證明（水電煤帳單或銀行對帳單）

我們有可能在拍賣前要求客戶提供銀行證明或押金。通過辦理競拍註冊，買方承認他/她已閱讀、理解並接受我們的銷售條款（可在圖錄末尾和本公司網站查閱）。

競拍

請注意，本次拍賣無現場競拍。

已通過註冊的買家將獲取特殊買家編號。第一口出價被接受後，拍賣官將詢問更高出價，每口叫價由拍賣官決定。出售的拍品將記錄在成功競投者的賬單上，其名字及地址將依據競拍註冊呈交的資料，並不可轉讓。

競拍出價上限

本次拍賣出價上限為6,500英鎊。欲花費（落槌價）超過此上限，請於拍賣前填寫並呈交出價上調表格，我們將向您索取銀行證明或押金。

所有新客戶將被索取銀行證明及兩千英鎊（£2,000）押金。

線上拍賣

此次拍賣不設現場競拍。

電話競拍

買家可以通過電話參與本公司拍賣，此次拍賣只接受最低估價至少3,000英鎊或以上的拍品進行電話競標。由於電話線路數量有限，必須提前預訂，並最遲在2025年11月6日（周四）之前申請註冊。所有電話競拍必須進行書面形式註冊，列出欲競拍的拍品號碼和買家的電話號碼。我們建議您預留最高出價，在電話無法撥通的情況下有備無患。我們無法保證會有足夠的電話線，或者可以在拍賣時接通電話，但會盡我們所能進行安排。此服務是本公司自願提供，風險則必須由買家承擔。

書面競拍

競拍表格可以在本公司官網取得。填寫完的表格應在拍賣前儘快以郵寄、傳真或電郵的方式提交。我們將代表您在最高限額的範圍内出價。如果收到兩個相同的出價，則第一位提交出價的買方有優先權。所有出價必須在拍賣前一小時收到。此項服務風險由買家承擔。

網路競拍

本公司網站刊登完整的拍賣圖錄。競拍者可通過網站留下缺席投標，並將收到本公司電子郵件確認其投標。

買家也可通過本公司網站註冊在線競拍L&T Live（禮昂騰博在線），只需點擊拍賣日程，相關拍賣會或任何一項拍品，并完成註冊，此項服務不收取額外費用。我們的在線出價合作平臺為Invaluable、The-Saleroom、LiveAuctioneers、聯拍在線，易拍在線以及拍賣之家，此項服務額外徵收費用。

付款

付款必須在拍賣後七日内完成。在收到全額付款之前，買家無法提貨。付款可以通過以下方式進行：

銀行轉帳

本公司帳號信息可在拍賣帳單上查詢，或向公司財務部門索取。

信用卡或借記卡

可以通過Visa Debit、Maestro、Mastercard、Visa或銀聯信用卡付款。

銀聯只允許信用卡持有者在場的情況下現場支付。我們無法接受銀聯電話及線上支付。

網上付款

本公司無法通過電話接受信用卡付款。請使用我們的在線支付服務（由Opayo提供）。您能透過本公司發給您的電子郵電帳單中找到付款鏈接，或者您可登錄本公司網站完成支付。

支票

支票應簽發給禮昂騰博公司。買家只有在本公司成功兌現支票后才能提貨。買家也可以要求在拍賣前就簽發支票。本公司不接受第三方提供的支票。若通過郵寄支付，請包括拍賣帳單上的憑單。

現金

現金支付可以在拍賣結束後在倫敦辦公室(22 Connaught Street, W2 2AF)進行。敬請注意，每位買家每年度於本公司的現金給付上限為5,000英鎊。

ORDER OF **SALE**

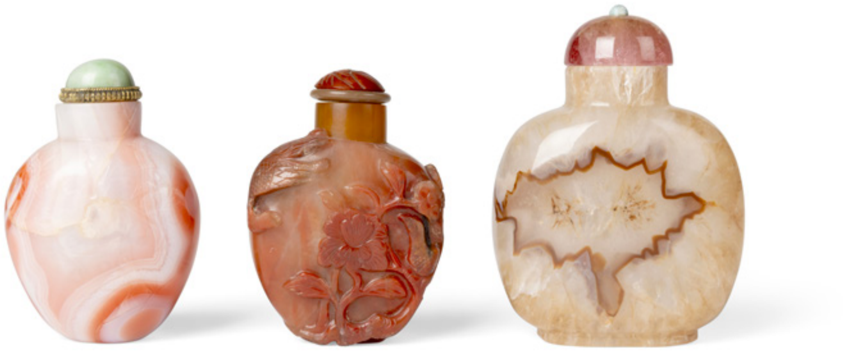
Lot No.	
1-57	Chinese, Japanese, and Korean Art Collection of Prof. J. Gilbert & Cora McAllister
58-79	Works of Art
80-111	Metalwares Including A Private British Collection of Bronze Censers (lots 90-92)
112-128	Paintings & Works on Paper Including Property of the Robert Burns World Federation (lots 112 & 113); An Export Painting Collection from A Private Scottish Collection, Perthshire (lots 120-122)
129-167	Chinese Drinking Vessels
168-219	Snuff Bottles, Glass & Jade
220-343	Ceramics Including A Private Taiwanese Collection (lots 220-237); A Private Scottish Collection (lots 305-308)
344-378	Japanese Art Including A Private English collection (lots 344-358); A Private Scottish Collection, Edinburgh (lots 370-374)

COLLECTION OF PROF. J. GILBERT & CORA MCALLISTER (LOTS 1-57)

Dr. J. Gilbert McAllister (1904–1993) was Emeritus Professor in Anthropology at the University of Texas. Primarily a cultural anthropologist, he also carried out significant archaeological research. Cora McAllister (1904-1995) graduated from the University of Texas in 1924 as a Member of Phi Beta Kappa. In 1933–1934, she and Gilbert lived amongst Kiowa-Apache Indians in Oklahoma, where Gilbert conducted field research. In 1935, Gilbert was lured back to the University of Texas, where, by 1935, he became Chairman of the department and head of a large archaeological program. There, Gilbert (or Dr. Mac as he was affectionately known by his students) made his name as an archaeological administrator and especially as a remarkable teacher for over 33 years until his retirement in 1968. In a Memorial Resolution Committee Memorandum, it is noted that he had a "massive integrity about him" and "we talk about role models these days. He was one of the good ones."

Cora and Gilbert's large and eclectic collection was informed by a deep love for Asian cultures and antiquities, coupled with a scholarly approach. Their collection spanned vast time periods, materials, and included cultures of China, Japan, Korea, Southeast Asia and more. The collection was mostly acquired in the 1960s and 1970s, variously from Cora and Gilbert's friends and fellow academics who made trips to Asia (some of whom were commissioned specifically by Gilbert), their usual dealers and contacts, as well as from fellow collectors.

For more information about Dr and Ms McAllister, please visit:
https://shaybo-therisingtide.blogspot.com/2014/08/j-gilbert-mcallister-memorial.html



1

GROUP OF THREE CHINESE AGATE SNUFF BOTTLES

LATE QING DYNASTY TO REPUBLIC PERIOD,
19TH-20TH CENTURY

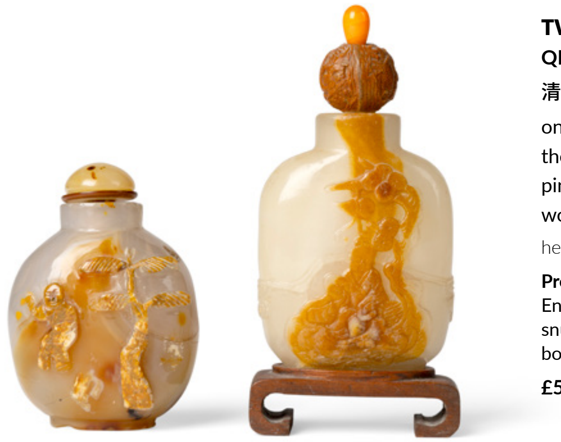
清末民初 各式瑪瑙鼻煙壺（共三件）

comprising: one carnelian agate snuff bottle with white to red colour in circular pattern, one side incised with flowers on branches, the reverse plain; one carnelian agate snuff bottle with light brown to red colour, one side carved in mid relief with a large peony flanked by two birds, the reverse further carved in low relief with orchid in pot and blossoming chrysanthemums; and one agate snuff bottle of plain sides, both sides with star-shaped dark brown colour against translucent ground with yellowish web-lines; all with stopper (3)

heights: 5.4cm to 6.1cm; 6.1cm to 7.4cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.
With collector's handwritten note and Collector's Number 135, 146, 288.

£500-700



2

TWO CHINESE CHALCEDONY AGATE SNUFF BOTTLES

QING DYNASTY, 19TH CENTURY

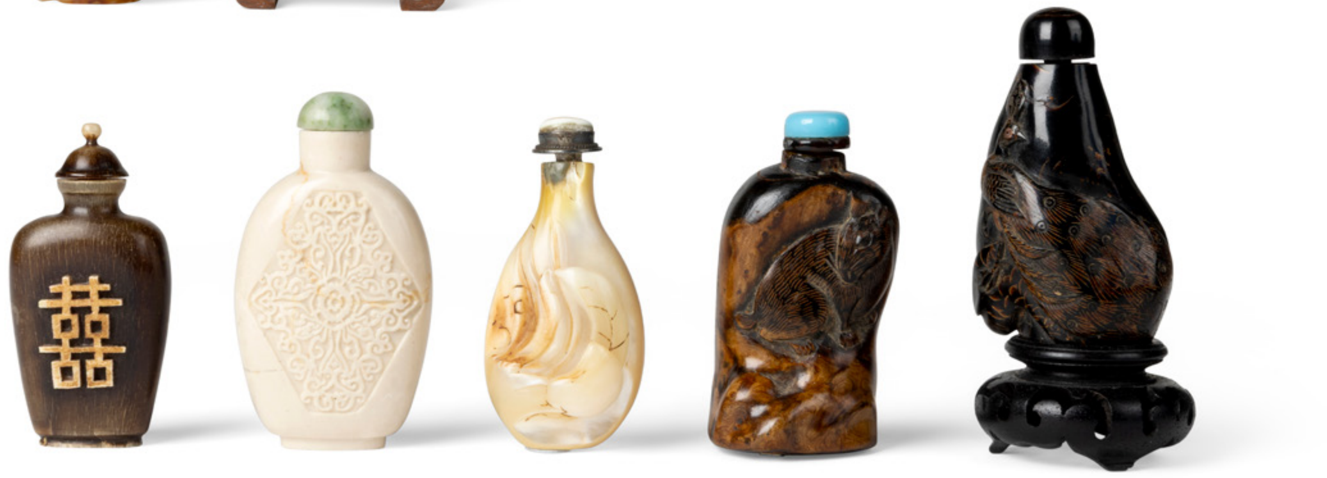
清 瑪瑙巧雕童子圖 及 松下高士圖鼻煙壺（共兩件）帶一木座

one rounded snuff bottle carved on one side with a boy and tree, the reverse plain; the other oblong snuff bottle carved on one side with a scholar sitting under a large pine tree with a gourd hanging above, the reverse with two further figures, with a wooden stand; both with stopper (2)

heights: 5.3cm and 6.3cm; 6.2cm and 8.8cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 45 and 98. The 'boy' snuff bottle (98) acquired in March 1961; the 'scholar' one (45) acquired in January 1964; both acquired from Howard Hand.

£500-700



3

GROUP OF FIVE CHINESE SNUFF BOTTLES

19TH-20TH CENTURY

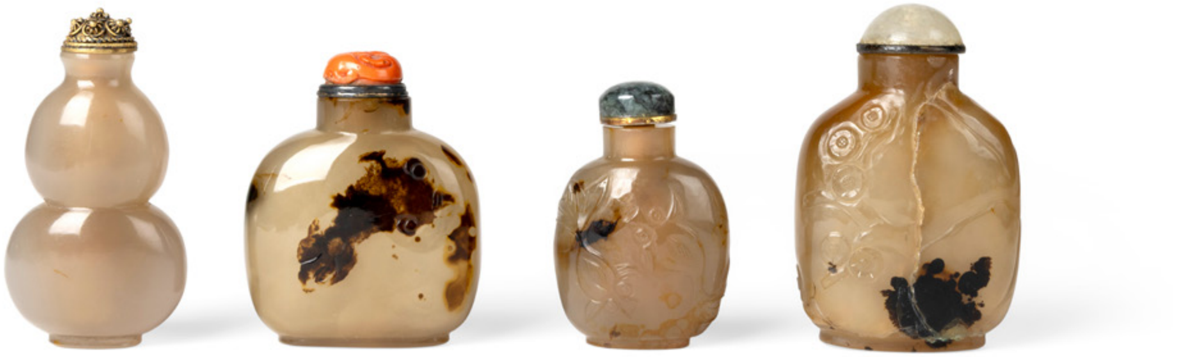
十九至二十世紀 各式鼻煙壺（共五件）帶一木座

comprising: one buffalo horn snuff bottle with a bone-carved 'double happiness' character attached to one side, the reverse incised with landscape and inscriptions; one oblong snuff bottle carved with stylistic flower pattern on both sides, possible made of white coral; one mother-of-pearl snuff bottle of pear shape, one side carved in high relief with a peach on leaf with natural grooves, the reverse plain; and two snuff bottles possibly made of root amber, respectively carved with rabbit and peacock, one with wooden stand; all with stopper (5)

heights: 5.5cm to 6.1cm; 6.6cm to 7.1cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.
With collector's handwritten note and Collector's Number 2, 97, 152, 167, 256.

£600-800



4

GROUP OF FOUR CHINESE AGATE SNUFF BOTTLES

QING DYNASTY, 19TH CENTURY

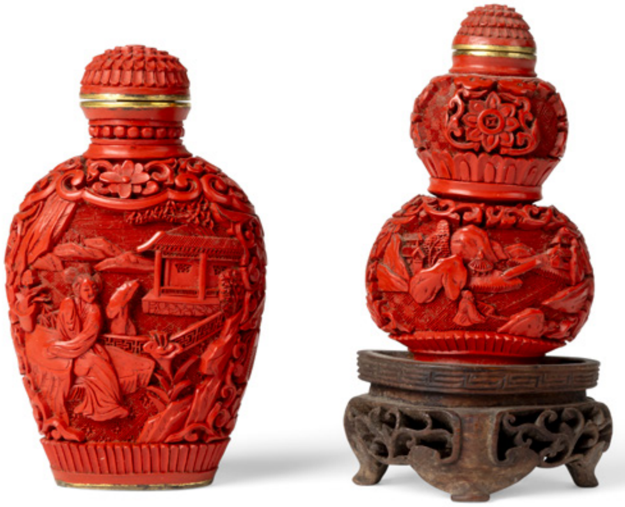
清 各式瑪瑙鼻煙壺（共四件）

comprising: one gourd-shaped snuff bottle of plain form; one silhouette agate 'goldfish' snuff bottle; one smaller oblong agate snuff bottle carved with trees; and one larger oblong snuff bottle carved with flowers; all with stopper (4)

heights: 4.7cm to 6.3cm; 5.6cm to 7.3cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 6, 80, 127, 218. The gourd-shaped one (218) acquired in April 1976 from "MT"; the 'goldfish' one (127) acquired in March 1965 via "HK"; both the smaller 'tree' one (6) and the larger 'flower' one (80) acquired at auction in 1975.

£800-1,200



5

TWO CHINESE CARVED CINNABAR LACQUER SNUFF BOTTLES

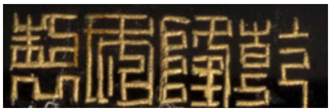
QING DYNASTY, ONE WITH FOUR-CHARACTER QIANLONG MARK, 19TH CENTURY

清 乾隆款（其一） 剔紅人物鼻煙壺（共兩件）帶一木座

one carved on either side with a lady seated in a garden by the water, the base inscribed with a four-character Qianlong mark in gilt against black ground; the other of gourd form, the lower globe carved with a scholar in landscape whilst the upper part with lotus, with wooden base; both with stopper (2)

heights: 5.5cm and 6.8cm; 6.3cm and 7.6cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 37 and 143.



£300-500

6

CHINESE 'REALGAR' GLASS SNUFF BOTTLE

QING DYNASTY, 18TH-19TH CENTURY

清 攪色仿雄黃玻璃鼻煙壺

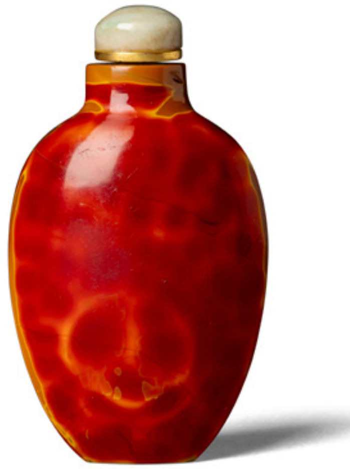
of oval form, the body of rich maroon red hue with deep spots evenly interspersed between streaks of orange, with further orange inclusions at the collar and running down the sides, with a stopper

height: 6.1cm; 7cm with stopper

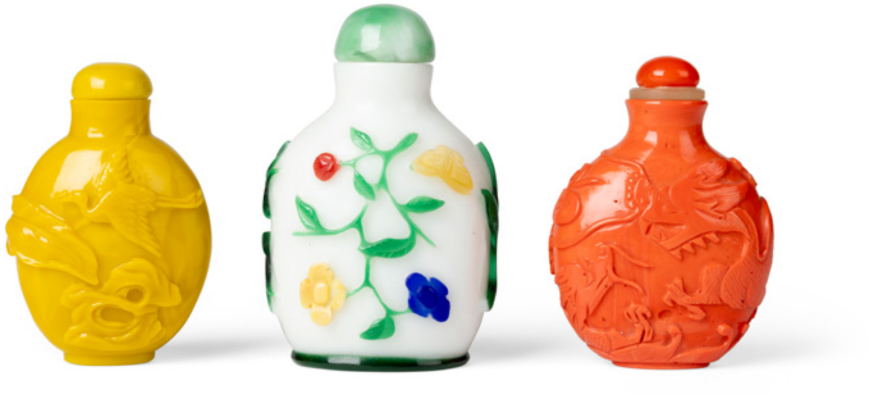
Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 179; acquired from Dunt King in Hong Kong via Joseph Jones in 1966, with original invoice issued on 3rd June 1966, listed as "([no.] 12, 1 pce. Horn-bill-beak type glass snuff bottle, (pumpkin glass) plain, jade top, 19th century, [HK$] 60.00".

Note: According to Dr. Simon Kwan, the Chinese for such coloured glass should be read as 'woguarang' instead of 'xionghuang'. For more information and examples from the Muwen Tang Collection, see Dr. Simon Kwan, *The Muwen Tang Collection series*, *Vol.19*, *Glass Snuff Bottles*, Hong Kong, 2009, p.238, no.149. Compare also another examples sold at auctions: one from the Dr. Martin Roshco collection, sold at Bonhams New York, 20 March 2012, lot 16; one from The Paul Braga collection was sold at Bonhams Hong Kong, 24 November 2012, lot 95; one further from The Mary & George Bloch Collection was sold at Sotheby's Hong Kong, 25 November 2013, lot 66.

雄黃，又名雞冠石，是一種橘黃色的礦石，根據關善明博士研究，古時沒有「雄黃」這用詞，舊稱應為「倭瓜瓤」，例子及資料見關善明，《沐文堂收藏全集. 卷十九. 玻璃鼻煙壺》，香港，2009年，頁238，編號149。在拍賣場上出現過的相似例子: 紐約邦瀚斯，Dr. Martin Roshco珍藏，2012年3月20日，拍品16; 香港邦瀚斯，Paul Braga收藏，2012年11月24日，拍品95; 香港蘇富比，Mary & George Bloch收藏，2013年11月25日，拍品66。



£300-500



7

GROUP OF THREE CHINESE GLASS SNUFF BOTTLES

LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

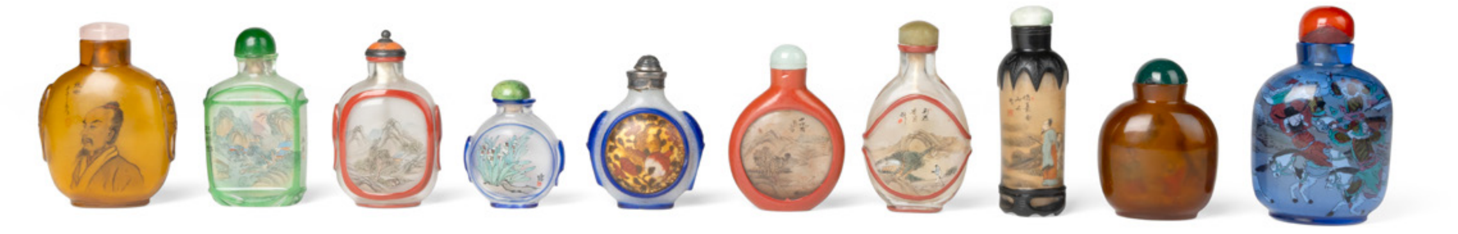
清末民初 四色套料花卉紋、仿珊瑚紅料雕雙龍搶珠 及 黃料雕祥鶴鼻煙壺（共三件）

comprising: one yellow glass carved ‘crane’ snuff bottle with large plants; one four-colour overlay glass snuff bottle decorated with butterfly and flowers on both sides; and one red glass snuff bottle in imitation of coral, carved with two dragons chasing pearl pearl above crushing waves; all with stopper (3)

heights: 6.4cm to 7.4cm; 7.2cm to 8.6cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.
With collector’s handwritten note and Collector’s Number 134, 136 and 265.

£600-800



8

GROUP OF TEN CHINESE INSIDE PAINTED GLASS SNUFF BOTTLES

19TH-20TH CENTURY

十九至二十世紀 各式玻璃內畫鼻煙壺（共十件）

comprising: one of amber colour painted with a portrait of scholar Zhang Heng; one green overlay rectangular form with dog, signed ‘Shou Tian’; one red overlay with a couple fishing on a boat, with lion-head handles; one blue overlay with flower, with lion-head handles; one blue overlay with gold foil painted with fruits, with lion-head handles; two red overlay with antiquities; one black overlay of cylindrical form; one amber colour with boys at play; and one transparent blue colour painted with battle scene; all with stopper (10)

heights: 4.6cm to 7.8cm; 5.5cm to 8.5cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector’s handwritten note and Collector’s Number 28, 58, 60, 65, 83, 90, 203, 236, 238 and 254.

Note: A closely comparable blue-overlay gold foil snuff bottle, dated to the 19th century, is in the collection of the British Museum, museum number 1948,1020.14.

£800-1,200

9

CHINESE INSCRIBED BLUE-OVERLAY TRANSLUCENT WHITE GLASS ‘BOGU’ SNUFF BOTTLE

YANGZHOU SCHOOL, QING DYNASTY, 19TH CENTURY

清 揚州作 白地套藍料博古紋鼻煙壺

款識：方吉和作；小雲

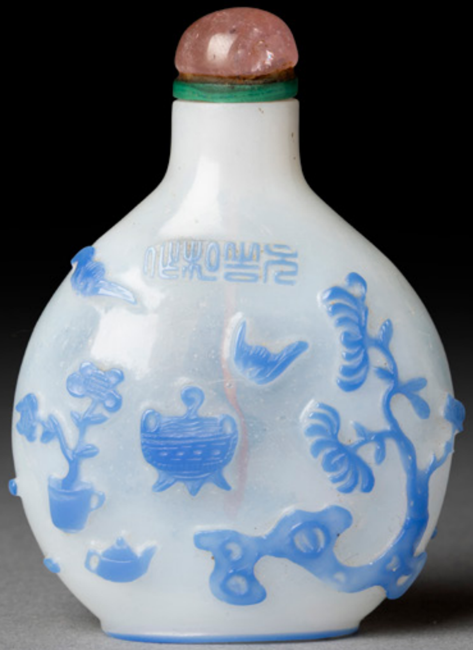
of flattened rounded form, carved as a single overlay, on one main side with two bats hovering above an incense burner alongside teapot, potted flowers and blossoming chrysanthemums on branches, all below a four-character *Fang Ji He Zuo* (made by Fang Jihe) in seal script, the reverse decorated with a flying bird, two butterflies, two fruits and one dog on tree trunk, the left side with an oval seal containing two-character *Xiao Yun* (little cloud), with stopper

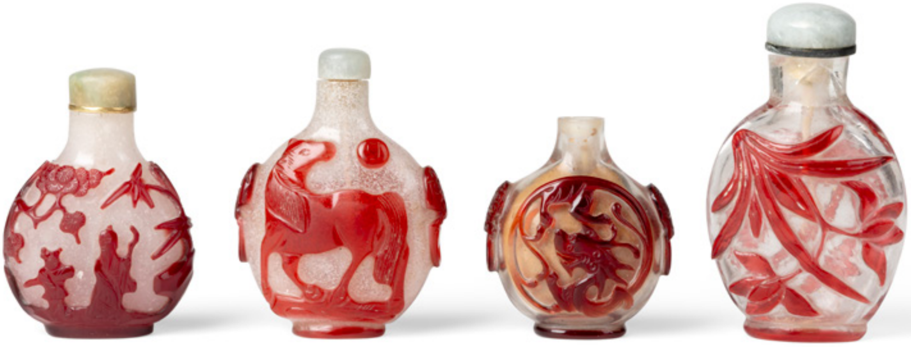
height: 5cm; 5.7cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector’s handwritten note and Collector’s Number 262, acquired in July 1977 by “RO”.

Note: Yangzhou School of glass overlay bottles exhibits finely carved scenes and seal marks through a thin layer of glass to a solid ground tone. See H. Moss and S. Sargent, “The World in a Bottle in the World at the End of the Qing Empire. Part 2: Yangzhou Overlay Glass,” *Journal of the International Chinese Snuff Bottle Society*, Baltimore, Spring 2011, pp. 22-29. Comparable examples all attributed to Yangzhou School were sold: one was at the Jimeng Shanfang Collection and sold at Sotheby’s Hong Kong, 10-17 August 2021, lot 1805; one from the Rachelle R. Holden Collection and sold at Christie’s New York, 24 Mar 2022, lot 881; and further one from the Collection of Emmanuel Dimitri Gran, sold at Bonhams New York, 17 March 2014, lot 8003.

£800-1,200





10

GROUP OF FOUR CHINESE RED OVERLAY GLASS SNUFF BOTTLES

QING DYNASTY, 18TH-19TH CENTURY

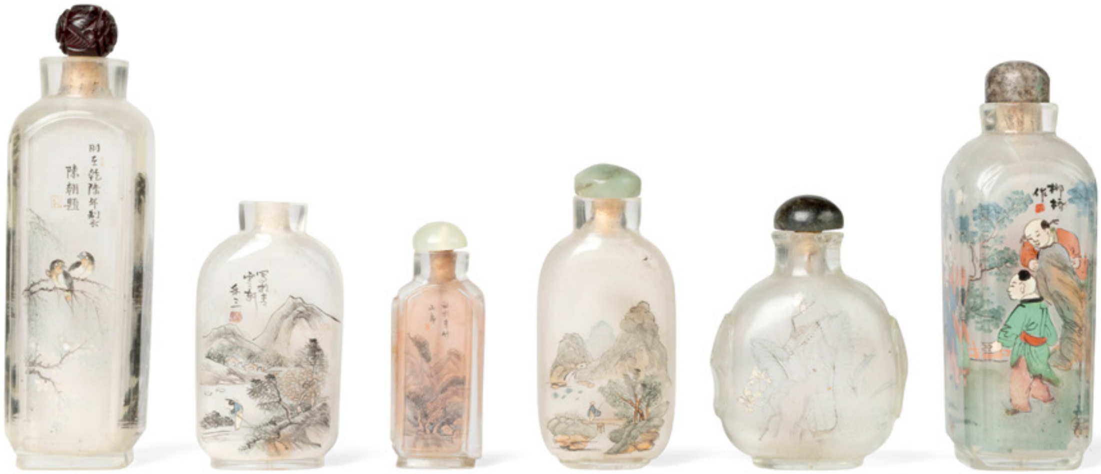
清 各式套紅料鼻煙壺(共四件)

comprising: one carved on one side with two boys on a boat, the reverse with an elder scholar with his attendant carrying *qin* musical instrument, the narrow sides respectively adorned with a large pine tree and leafy bamboo; one carved on each side with a large horse under sun or moon, with lion-head handles; one carved on either side with a large *chi*-dragon encircled by its sinuous body, flanked by lion-head handles, without stopper; and one adorned with leafy orchid on both sides; three with stopper (4)

heights: 5.5cm to 7.2cm; 6.8cm to 8.5cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 35, 171, 172, 178. The 'boys and boat' one (172) acquired from Dunt King in Hong Kong via Joseph Jones in 1966, with original invoice issued on 3rd June 1966, listed as "([no.] 6, 1 pce. Glass snuff bottle with red superimposed figure carving in relief and boy on boat carving on other side, green jade top, 18th century, [HK$] 100.00". Together with Joseph Jones' hand-drawing of the snuff bottle and a letter to Gilbert & Cora on the University of Hong Kong, Department of English titled paper on 7th June 1966.

£600-800



11

GROUP OF SIX CHINESE INSIDE PAINTED GLASS SNUFF BOTTLES

19TH-20TH CENTURY

十九至二十世紀 各式玻璃內畫鼻煙壺(共六件)

comprising: one square-section with birds and landscape, inscribed on one side reading referring to the Qianlong reign and signed 'Chen Chao'; one oblong form similarly decoration, signed 'Cai San', no stopper; one small oblong form paintd with flower pots and landscape, no inscription; one oblong form without descriptions; one rounded form painted with grasshopper and landscape, with lion-head handles, no inscription; and one square-section form painted with boys at play, singed 'Liu Qiao'; five with stopper (6)

heights: 5.1cm to 9.5cm; 5.8cm to 10.5cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 18, 89, 200, 269 and 277.

£600-800

12

CHINESE ENAMELLED WHITE GLASS ‘LANDSCAPE’ SNUFF BOTTLE

ATTRIBUTED TO YANGZHOU, QIANLONG FOUR-CHARACTER SEAL MARK IN PALE IRON RED AND POSSIBLY OF THE PERIOD

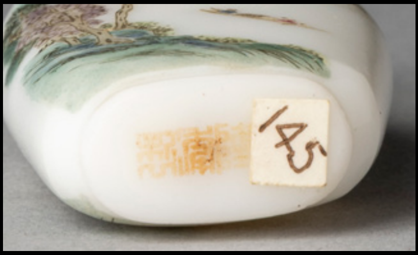
清 傳揚州作坊 礬紅四字「(乾)隆年製」篆書底款或到代 涅白料胎畫琺瑯山水扁舟圖鼻煙壺

of oblong form, finely painted on both sides with a small boat with fisherman sailing on the river between mountainous landscape, the base inscribed with a four-character *(Qian) Long Nian Zhi* (made of Qianlong reign) in seal script in iron red, with stopper

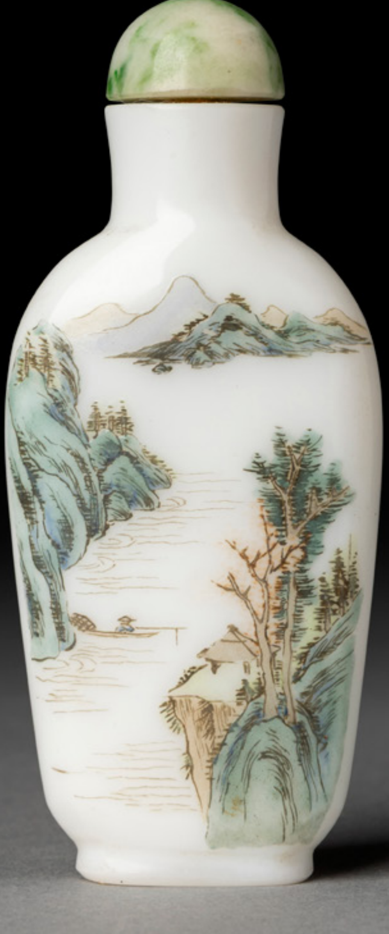
height: 6.7cm; 7.6cm with stopper

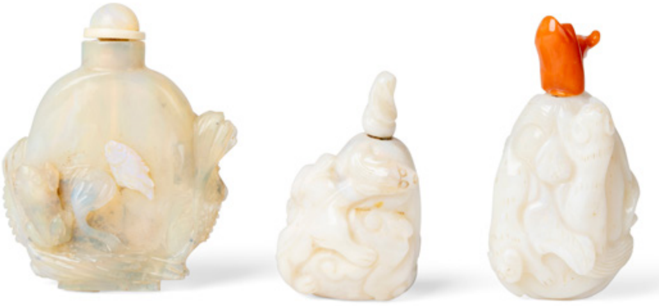
Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector’s handwritten note and Collector’s Number 145, acquired from Dunt King in Hong Kong via Joseph Jones in 1966, with original invoice issued on 3rd June 1966, listed as “([no.]2, 1 pce. Opaque glass snuff bottle, Ko-Yueh-Hsuen type, with enamel glaze landscape and boat decoration, amethyst top, 18th century, with Chien Lung mark, [HK$] 200.00”. Together with Joseph Jones’ hand-drawing of the snuff bottle and a letter to Gilbert & Cora on the University of Hong Kong, Department of English titled paper on 7th June 1966.

Note: Some scholarship argues that a distinctive group of glass bottles was produced in Yangzhou for the Court between 1767 and 1799, or perhaps even later. Bottles of this type are seen with either the Qianlong reign mark or the Guyue Xuan mark. For further discussion regarding this group of enameled glass bottles, refer to “Mysteries of the Ancient Moon”, Hugh Moss, *The International Chinese Snuff Bottle Society Journal*, Spring 2006, pp. 31-32. Some enamelled glass snuff bottles of Yangzhou School are comparable to the present example: one decorated with ‘noble occupations’ of similar shape, with Qianlong four-character seal mark in iron-red and of the period, was sold at Bonhams Hong Kong, 28 November 2011, lot 380; few others of different shape, but similarly with Qianlong four-character seal mark in iron-red, were sold at Christie’s New York: 22 Mar 2007, lot 81; 17 Sep 2010, lot 1174; and 23 Mar 2012, lot 1616.



£800-1,200





13

GROUP OF THREE CHINESE OPAL SNUFF BOTTLES

19TH-20TH CENTURY

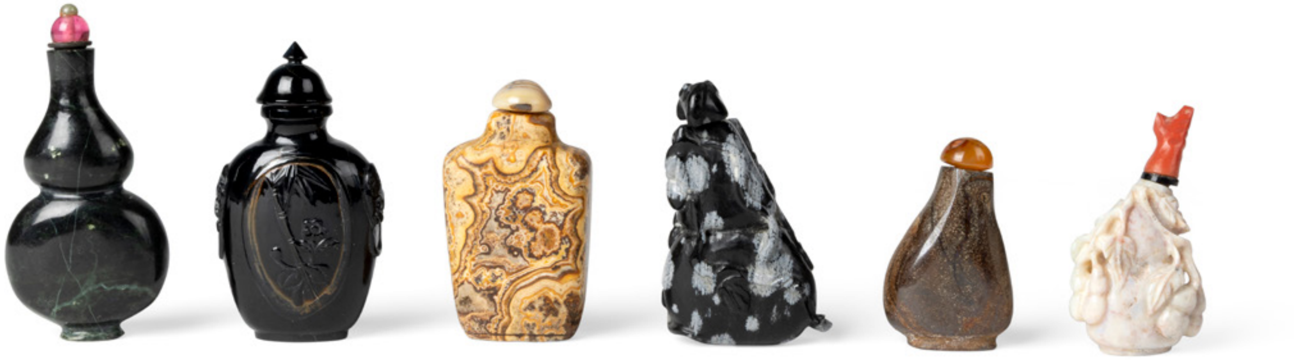
十九至二十世紀 各式蛋白石雕鼻煙壺（共三件）

comprising: one of flattened oval form carved in high relief with leaping fish on both sides; one of pear shape carved with two squirrels; and one of triangular form with a large clambering *chi*-dragon; all with stopper (3)

heights: 3.2cm to 5cm; 4.5cm to 5.8cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 100 and 131.

£500-700



14

GROUP OF SIX CHINESE STONE SNUFF BOTTLES

19TH-20TH CENTURY

十九至二十世紀 各式礦石鼻煙壺（共六件）

comprising: one gourd-form serpentine stone snuff bottle; one oval dark brown stone snuff bottle, possibly made of tiger's eye, carved in low relief with chrysanthemum flowers, flanked by two lion-head handles; one oblong pudding stone snuff bottle of plain sides; one dark with white spotted snuff bottle of gourd form; one pear-shaped snuff bottle of brown colour with speckles, possibly opal matrix; and one soapstone snuff bottle carved in mid relief with fruiting gourds on tendril branches; all with stopper (6)

heights: 3.8cm to 6.5cm; 4.7cm to 7.5cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 7, 24, 77, 104, 116 and 120.

£500-700

15

GROUP OF FIVE CHINESE STONE SNUFF BOTTLES

19TH-20TH CENTURY

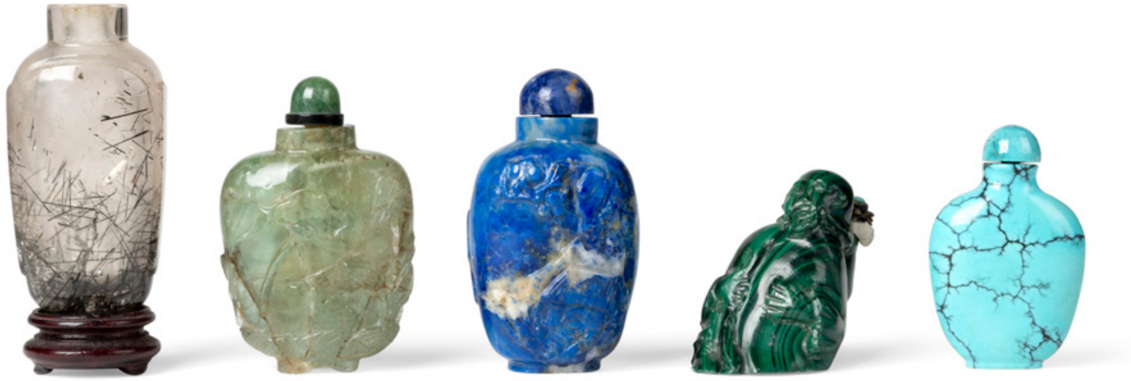
十九至二十世紀 各式礦石鼻煙壺（共五件）帶一木座

comprising: one rectangular hair crystal snuff bottle, without stopper, with wooden stand; one oblong green quartz snuff bottle carved in mid relief with lotus pond; one malachite snuff bottle carved in the form of a seated scholar; one oblong lapis lazuli snuff bottle carved with houses in landscape on one side, the reserve carved with a sprig of flowers; and one turquoise snuff bottle of plain sides with variegated dark veins; the latter four with stopper (5)

heights: 4.2cm to 6.1cm;
4.9cm to 6cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 27, 47, 102, 279, 284.

£500-700



16

GROUP OF THREE CHINESE AMETHYST SNUFF BOTTLE

POSSIBLY SCHOOL OF THE RUSTIC CRYSTAL MASTER, QING DYNASTY, 19TH CENTURY

清 或拙朴水晶大師流派 各式紫晶雕鼻煙壺(共三件)帶一木座

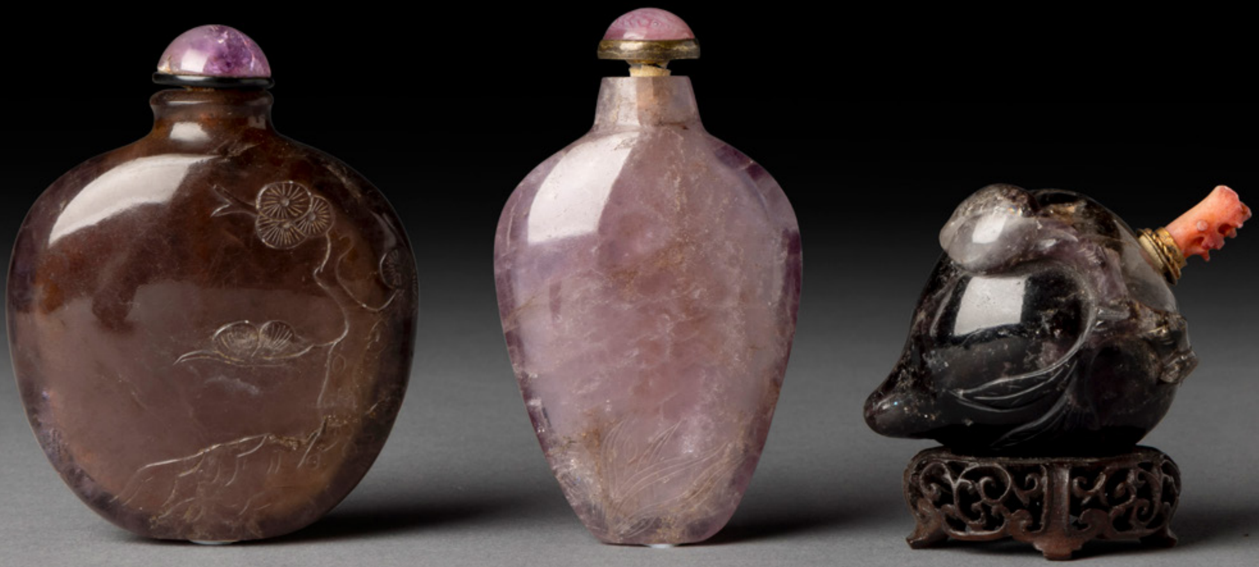
comprising: one rounded form finely carved in low relief on both sides with a bat and large pine tree; one oblong form incised with leafy orchids; and one of peach-form on leafy branch, with wooden stand, all with stopper (3)

heights: 4.5cm to 6.5cm; 6cm 7.2cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 132 and 141. The 'bat the pine tree' one (141) and the the 'orchid' one (132) both acquired in 1974 from or via "RO".

Note: The attribution of a group of crystal and quartzite bottles to the 'Rustic Crystal Master' refers to a yet unplaced school of hardstone carving active in China between circa 1730-1880. One feature is the clever use of the natural flaws in the stone, and the ability to masterfully incorporate them into the design, with the vast majority worked in low relief. For a discussion of the distinctive decorative styles of the school, see *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Moss, Graham, and Tsang, Hong Kong, 1998, Vol. 2, no. 255.

£600-800



17

FINE CHINESE BLACK, GREY AND WHITE JADE 'QILIN' SNUFF BOTTLE

SUZHOU SCHOOL TYPE, QING DYNASTY, 1750-1850

清 蘇作風格 黑白玉雕麒麟吐書及祥鳳竹林紋鼻煙壺

of rounded rectangular shape, cleverly carved in high relief to one side with a vivid white mythical creature *qilin* against the *ruyi*-head clouds in black and grey tones, further carved a book on the top, the reverse in low relief and depicting a large phoenix standing on rockwork surrounded by bamboo groves, the rounded shoulder surmounted with a wide cylindrical neck with relatively small mouth opening and good interior hollowing, supported on a short foot ring, with jadeite stopper

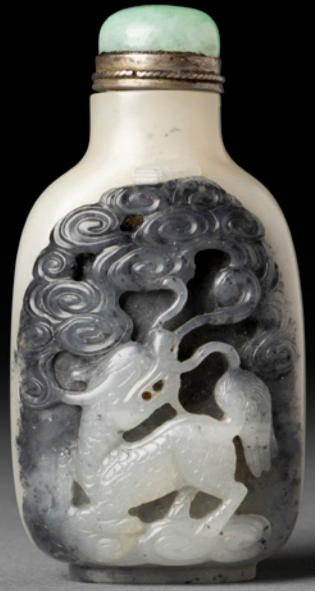
height: 6.3cm; 7.5cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 155, acquired in 1974 from or via "VO".

Note: This bottle was possibly sourced and carved in the town of Suzhou. Famous for its gardens and canals, Suzhou was one of the main cultural centres in Qing-dynasty China, attracting many painters, calligraphers, poets, musicians and other talented individuals. Among this group of scholars and artisans were those skilled in the lapidary art. As seen on the present bottle, these skilled artisans created a tour de force, exploiting the dramatically contrasting black and white colours of the stone.

For a comparable Suzhou black and white carved jade snuff bottle, carved on the front with a horse and monkey, was in the Collection of Margaret Polak and sold at Bonhams New York, 24 March 2010, lot 138. Another black and white jade pendant carved with horse and monkey theme, also attributed to the Suzhou School, was in the Trudy and John Neville Cohen Collection and sold at Bonhams Hong Kong, 5 May 2025, lot 15. For other Suzhou School black and white snuff bottles carved with comparably more typical themes with figures and garden, see: one in the Robert and Florette Weiss Collection and the other from the Francine and Bernard Wald Collection, sold at Bonhams New York, respectively on 16 September 2024, lot 185 and 17 March 2025, lot 209.

£800-1,200



18

CHINESE YELLOW JADE WITH RUSSET SKIN ‘BUDDHIST LION’ SNUFF BOTTLE

MASTER OF THE ROCKS SCHOOL, 1740-1850

清 1740-1850 卵石皮浮雕派 黃玉留皮巧雕佛獅母子圖鼻煙壺

of rounded rectangular shape, carved in relief to one side through a pale russet skin to reveal the yellow jade beneath with a mother Buddhist lion and her cub under a large pine tree, the reverse plain, all below a cylindrical neck with flat rim and small mouth, supported on a short foot ring, with jadeite stopper

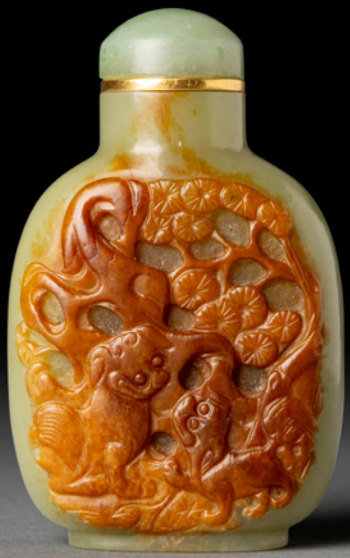
height: 6cm; 7cm with stopper

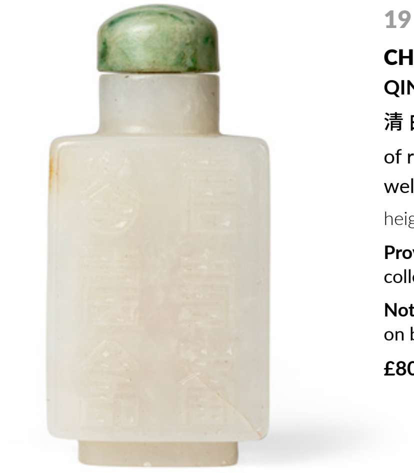
Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector’s handwritten note and Collector’s Number 154, acquired in 1973 from or via “AS”.

Note: The present snuff bottle can be compared to a number of examples produced by the Master of the Rocks School which appears to have specialised in jade carvings from this distinctive material of yellow-chestnut stone with russet skin. For examples of ‘Master of the Rocks’ russet and yellow jade snuff bottles, see: one carved with ‘Noble Occupations’ theme from the Mary and George Bloch Collection, was sold at Bonhams Hong Kong, 23 November 2010, lot 122; and another ‘figures in landscape’ snuff bottle from the same collection was sold at Sotheby’s Hong Kong, 26 November 2013, lot 74; and a further comparable example carved with female immortal and monkey from the Francine and Bernard Wald Collection, was sold at Bonhams New York, 17 March 2025, lot 215.

For a discussion of the Master of the Rocks School of carving, see H. Moss, V. Graham, K.B. Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Hong Kong, 1995, vol. 1, Jade, nos. 133-43.

£800-1,200





19

CHINESE WHITE JADE 'LONGEVITY' RECTANGULAR SNUFF BOTTLE

QING DYNASTY, 18TH-19TH CENTURY

清 白玉雕壽字長方形鼻煙壺

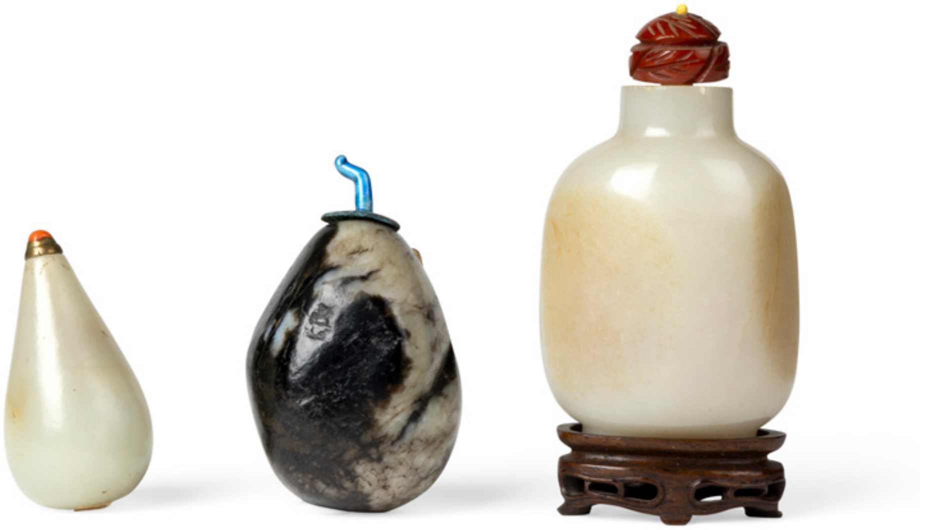
of rectangular form, two main sides carved with six characters of *shou* longevity in different styles, well hollowed, the stone of an attractive even pale colour, with stopper

height: 5.4cm; 6.3cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 153, acquired in 1972 from or via "EA".

Note: A comparable white jade snuff bottle of rectangular form, carved with character *xi* 'double happiness' on both sides, was sold at Bonhams London, 17 May 2018, lot 305.

£800-1,200



20

GROUP OF THREE CHINESE JADE SNUFF BOTTLES

QING DYNASTY, 19TH CENTURY

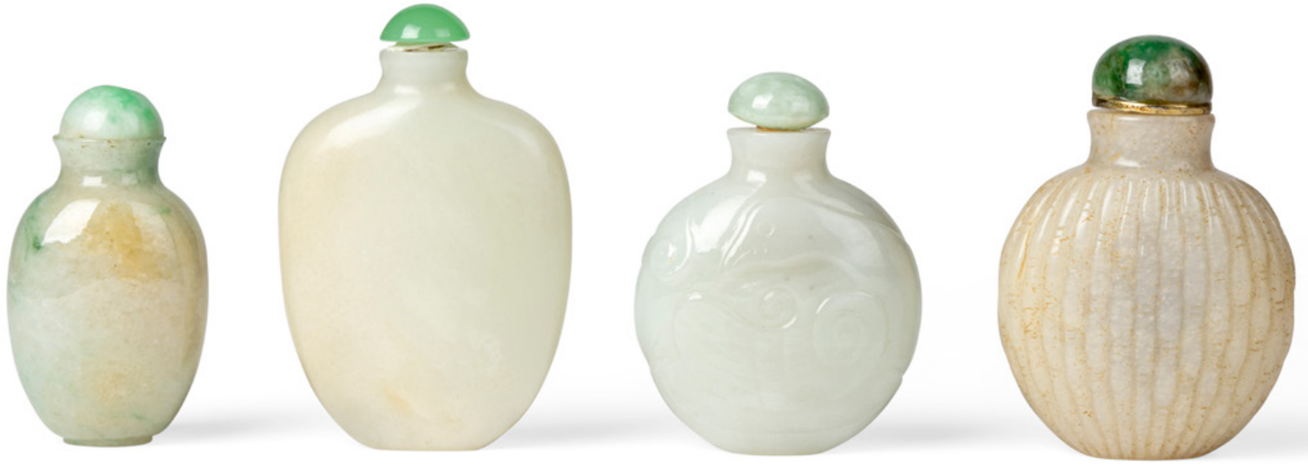
清 各式玉鼻煙壺（共三件）帶一木座

comprising: one tear-shaped white jade snuff bottle with plain sides; one pebble white and black jade snuff bottle with naturalistic irregular sides; and one white jade with russet skin snuff bottle with triangular form and plain sides, with stand; all with stopper (3)

heights: 4.8cm to 6.6cm; 5.3cm to 8.2cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 125, 161, 268. The tear-shape snuff bottle (268) acquired in September 1977 from or via "CS"; the triangular one (161) acquired in August 1975 from or via "AS".

£800-1,200



21

GROUP OF FOUR CHINESE JADE AND JADEITE SNUFF BOTTLES

QING DYNSATY, 18TH-19TH CENTURY

清 各式玉及翡翠雕鼻煙壺（共四件）

comprising: one ovoid jadeite snuff bottle of plain form; one oblong white jade snuff bottle of plain form; one rounded pale celadon jade snuff bottle carved in relief with a wing-spreading large crane; and one creamy white jade snuff bottle carved with rattan pattern all around; all with stopper (4)

heights: 4.7cm to 6.2cm; 5.5cm to 7cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 55, 162 and 165. The jadeite snuff bottle (55) acquired in 1975 from the Old World Shop in Dallas; the 'rattan' snuff bottle (162) acquired in Hong Kong in July 1965, via "ES"; the 'crane' one (165) acquired in March 1965 from or via "HK".

£1,000-1,500

22

TWO CHINESE MOULDED BISCUIT PORCELAIN SNUFF BOTTLES

QING DYNASTY, 19TH CENTURY

清 瓷胎模製白釉心形花卉紋 及 綠白釉海水龍紋鼻煙壺（共兩件）

one white-glazed heart-shaped snuff bottle moulded in low to mid relief on both sides with a string of flower heads under a *shou* longevity character against key-fret ground; the other green-splashed white enamelled pear-shaped snuff bottle moulded in high relief with a large scaly dragon with carved details and bulging eyes highlighted in black enamel, amidst clouds above waves; both with stopper (2)

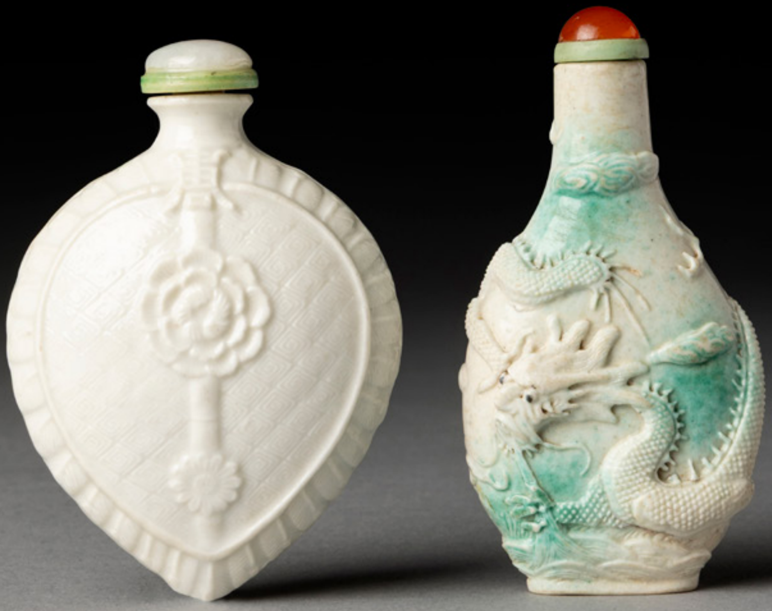
heights: 6.6cm and 7.1cm; 7.3cm and 7.8cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 34 and 66. The heart-shaped one (34) acquired from Dunt King in Hong Kong via Joseph Jones in 1966, with original invoice issued on 3rd June 1966, listed as "([no.]7, 1 pce. White glazed porcelain snuff bottle, heart form, with bamboo like carving, carved silver top, 19th century, [HK$] 100.00". Together with Joseph Jones' hand-drawing of the snuff bottle and a letter to Gilbert & Cora on the University of Hong Kong, Department of English titled paper on 7th June 1966.

Note: Several moulded biscuit porcelain leaf-form snuff bottles, comparable to the present heart-shaped one: one dated to 1800-1850, exhibited and illustrated in *Zhongguo bi yan hu Chinese snuff bottles: Hong Kong Museum of Art 15 Oct.-26 Nov. 1977*, 1977. p. 44 no 68; and one in the J & J collection, dated 1770-1840, illustrated in Moss et al., *The Art of the Chinese Snuff Bottle, the J & J Collection*, volume 1, no 236; another was in the property of Dr. Martin Roshco, dated to 1780-1830, was sold at Bonhams New York, 20 March 2012, lot 29.

For moulded biscuit porcelain 'dragon' pear-shaped snuff bottle, see comparable examples: one very similar in green-splashed white enamelled glaze, inscribed with Wang Bingrong mark and dated to 19th century, was in the property from the Anna-Maria and Stephen Kellen Foundation, New York, and sold at Christie's New York, 27 Mar 2018, lot 90; the other covered in pale green yellow enamelled, School of Wang Bingrong, Jingdezhen Kilns, was in the Ruth and Carl Barron Collection and sold at Christie's New York, 14 Sep 2016, lot 496 (part lot).

£300-500



23

CHINESE BLUE AND WHITE ‘SWORDMAN AND WOODCUTTER’ SNUFF BOTTLE

QING DYNASTY, JIAQING MARK AND OF THE PERIOD

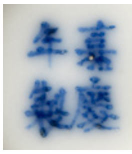
清嘉慶款及年代 青花人物鼻煙壺

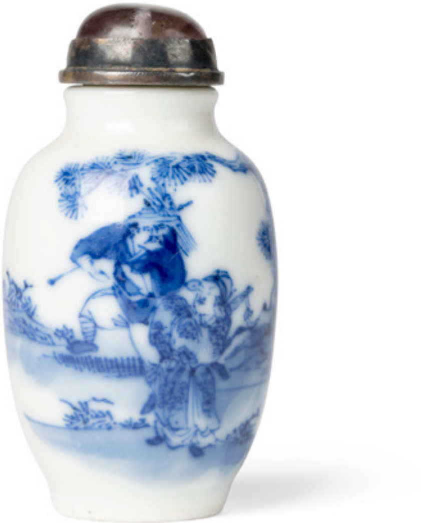
of ovoid form, finely painted with a swordman encountering a woodcutter in an outdoor setting with large pine tree aside, the base inscribed with a four-character Jiaqing mark in underglaze blue, with stopper

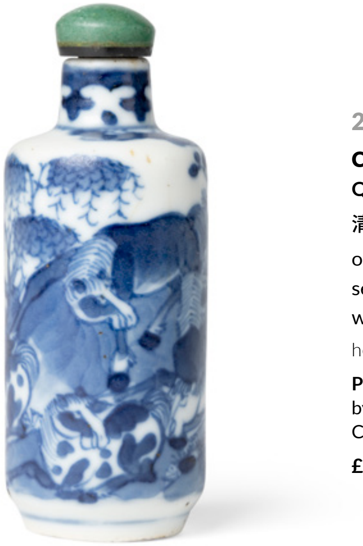
height: 5.6cm; 6.7cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector’s handwritten note and Collector’s Number 57.

£300-500







24

CHINESE BLUE AND WHITE ‘EIGHT HORSES’ SNUFF BOTTLE

QING DYNASTY, YONGZHENG MARK, 18TH-19TH CENTURY

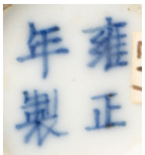
清 雍正款 青花八駿圖鼻煙壺

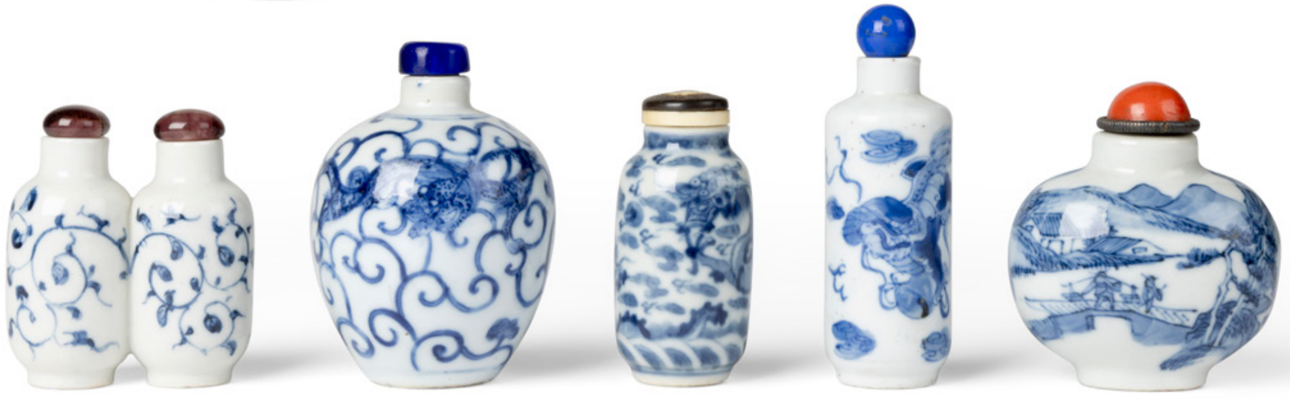
of cylindrical form, finely painted with eight horses in various postures in an outdoor setting, the base inscribed with a four-character Yongzheng mark in underglaze blue, with stopper

height: 7.1cm; 7.8cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector’s handwritten note and Collector’s Number 219.

£500-700





25

GROUP OF FIVE CHINESE BLUE AND WHITE SNUFF BOTTLES

QING DYNASTY, 19TH CENTURY

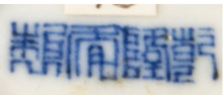
清 花押、成化及乾隆等款 各式青花鼻煙壺(共五件)

comprising: one conjoined cylindrical form snuff bottle decorated with scrolling tendrils; one of ovoid form painted with a sinuous *chi*-dragon against tendrils, the base pained with a leaf mark; one cylindrical snuff bottle depicting two dragons chasing a flaming pearl, the base incised with a four-character Chenghua mark in underglaze blue; one cylindrical form painted with two Buddhist lions; and one rounded form painted with a continuous scene of fisherman by the river bank whilst two farmers crossing a bridge in a landscape setting, the base incised with four-character Qianlong mark in underglaze blue; all with stopper (5)

heights: 5.6cm to 7.5cm; 6.4cm to 8.5cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector’s handwritten note and Collector’s Number 15, 75, 190, 196, 223.

£800-1,200



26

CHINESE ENAMELLED PORCELAIN ‘GRASSHOPPER’ SNUFF BOTTLE

QING DYNASTY, DAOGUANG FOUR-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD

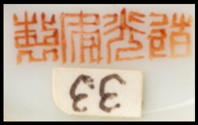
清道光 礬紅四字「道光年製」篆書款 瓷胎粉彩蟈蟈鼻煙壺

of compressed globular form rising from a hollowed oval foot to a cylindrical neck, painted on both sides with a grasshopper standing on a green grass ground, the base inscribed with a four-character Daoguang mark in seal script in iron red, with stopper

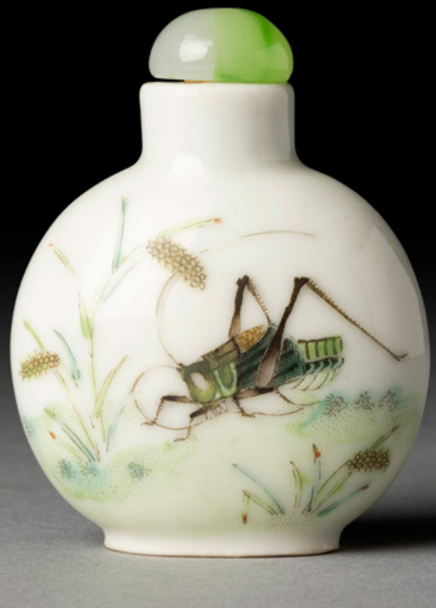
height: 5.5cm; 6.1 cm with stopper

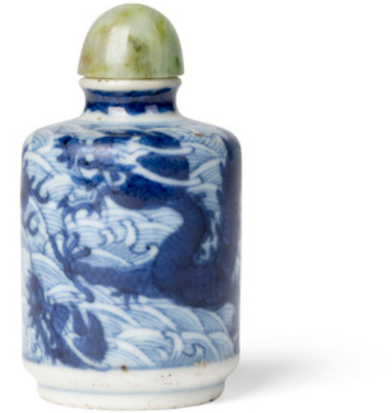
Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector’s handwritten note and Collector’s Number 33, acquired in July 1965 probably via ES in Hong Kong (Hai Tan Arts).

Note: The appearance of grasshoppers or katydids became a popular subject matter for decorations on snuff bottles during the late Qianlong period, mostly seen on the enamelled-glass wares which bear *guyuexuan* marks. However, it was during the Daoguang period when the design permeated into the Imperial court as a favoured subject. The popularity of the design is also considered a by-product of the fashion for selecting and breeding the finest fighting crickets in the Daoguang period. Compare a snuff bottle of similar design from the Mary and George Bloch collection, illustrated in Moss, Graham and Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol.6, Arts of the Fire, Hong Kong, 2008, pp.690-691, no.1318, sold at Bonhams Hong Kong, 28 November 2011, lot 164. Another example from The Paul Braga Collection was sold at the same saleroom, 24 November 2012, lot 96.



£800-1,200





27

CHINESE BLUE AND WHITE 'DRAGON' SNUFF BOTTLE

QING DYNASTY, 18TH-19TH CENTURY

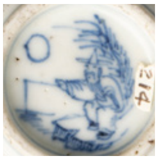
清 漁人圖底款 青花海水龍紋鼻煙壺

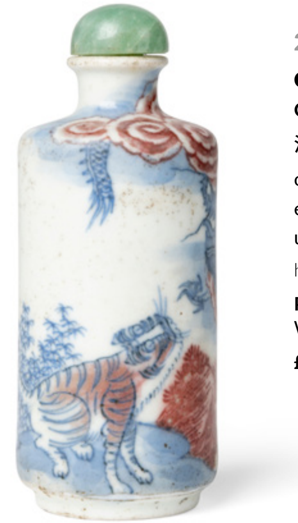
of cylindrical form, painted with a large five-clawed dragon surrounded by five further smaller dragons chasing a flaming pearl above crashing waves, the base finely painted with a fisherman by riverbank in underglaze blue, with stopper

height: 4.4cm, 5.6cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 214.

£300-500





28

CHINESE COPPER RED WITH UNDERGLAZE BLUE 'DRAGON AND TIGER' SNUFF BOTTLE

QING DYNASTY, YONGZHENG MARK, 18TH-19TH CENTURY

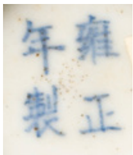
清 雍正款 青花釉裏紅龍虎鬥鼻煙壺

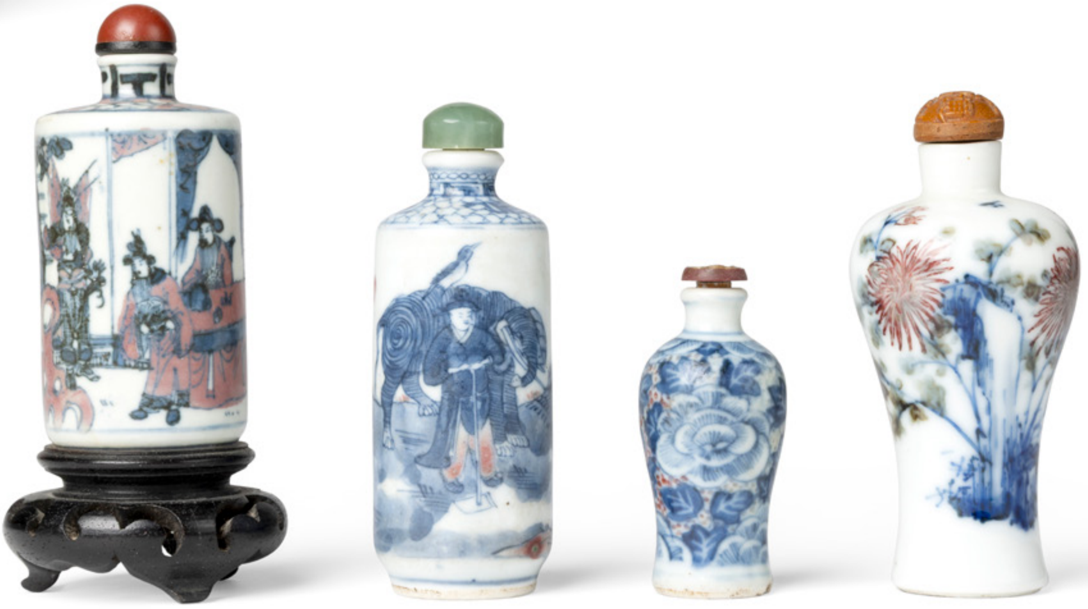
of cylindrical form, finely painted with a crouching tiger on grassland confronting a five-clawed dragon emerging from red clouds, the base inscribed with a four-character Yongzheng mark in underglaze blue

height: 6.7cm; 7.6cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 250.

£500-700





29

GROUP OF FOUR CHINESE COPPER-RED WITH UNDERGLAZE BLUE SNUFF BOTTLES

QING DYNASTY, 19TH CENTURY

清 各式青花釉裏紅鼻煙壺（共四件）

comprising: one cylindrical form painted with a court scene including a seated officer behind desk, with wooden stand; one cylindrical form painted with a high-ranked officer and his attendant visiting a hermit dressed as a farmer, accompanied by an elephant and bird, the base painted with tendril pattern; one small baluster form decorated with various flowers; and one larger baluster form painted with blossoming chrysanthemums issuing from rockwork; all with stopper (4)

heights: 5.5cm to 8cm; 5.8cm to 8.8cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 42, 64, 224, 242.

£700-900

30

LARGE CHINESE COPPER-RED ‘TWELVE ZODIAC ANIMALS’ SNUFF BOTTLE

QING DYNASTY, 18TH-19TH CENTURY

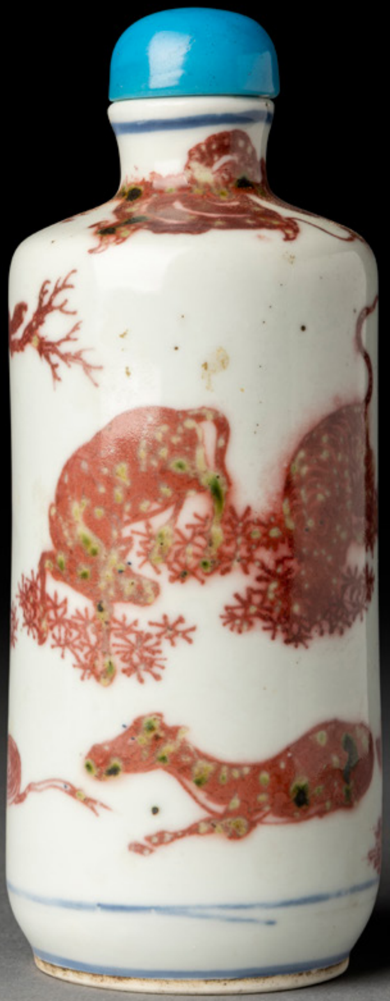
清 青花釉裏紅十二生肖大鼻煙壺

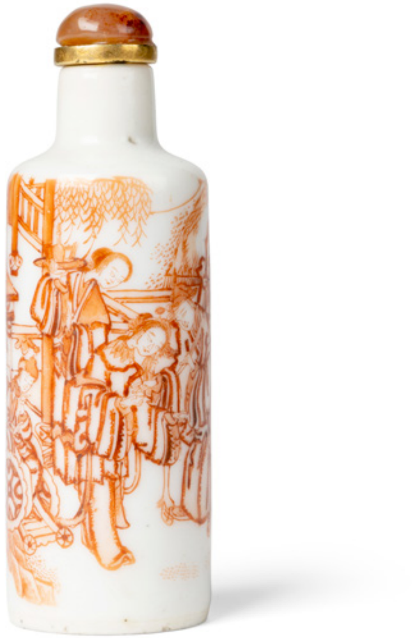
of cylindrical form, carved in a continuous scene with Chinese twelve zodiac animals in outdoor setting, including striding ox and tiger on the grassland, recumbent horse and coiling snake on the foreground, dog and ram on the right side of the large rock, whilst the left side of the rock occupied by hidden rabbit, rooster, honkey and pig, and small mouse on the tree branch issuing from the rockwork, all beneath large dragon occupied around the shoulder; four circle lines in underglaze blue respectively painted: one under the mouth rim, one at the lower part of the body, one right above the foot ring, and further one on the base

height: 12cm; 13cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector’s handwritten note and Collector’s Number 46.

£500-700





31

CHINESE IRON-RED-DECORATED ‘ROMANCE OF THE WESTERN CHAMBER’ SNUFF BOTTLE

QING DYNASTY, 19TH CENTURY

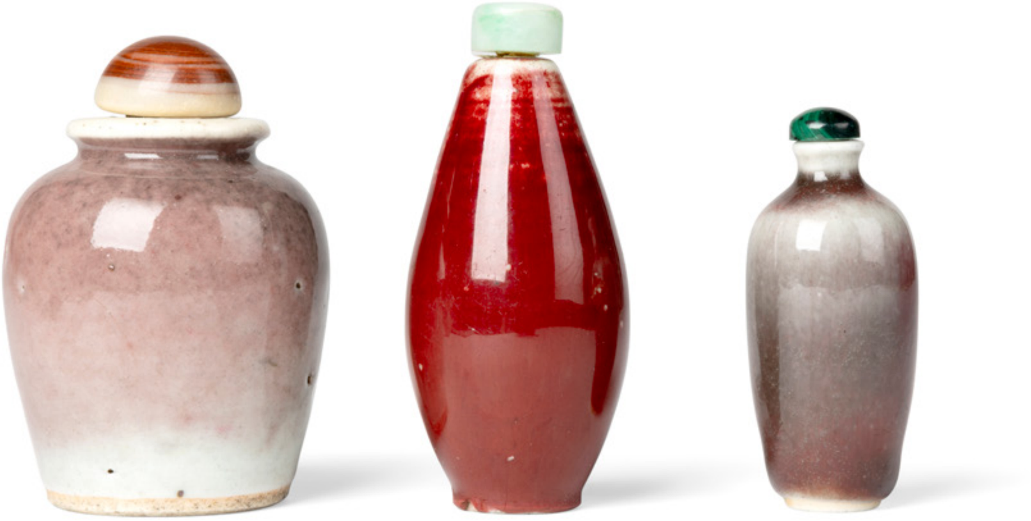
清 礬紅彩西廂記人物故事鼻煙壺

the cylindrical bottle finely painted with a continuous scene of Cui Yingying together with her female attendants meeting her lover Zhang Sheng, with stopper

height: 7.3cm; 8.2cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector’s handwritten note and Collector’s Number 118.

£300-500



32

GROUP OF THREE CHINESE RED-GLAZED SNUFF BOTTLES

QING DYNASTY, 19TH CENTURY

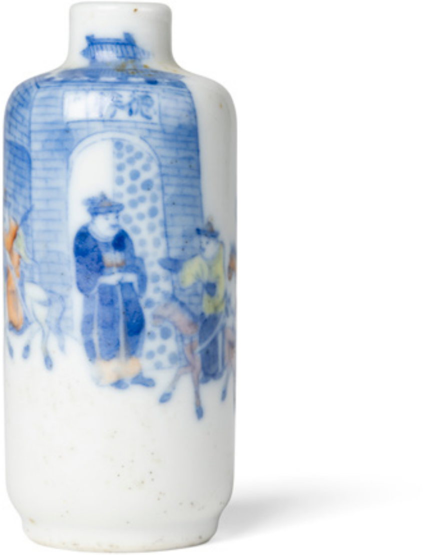
清 各式紅釉鼻煙壺(共三件)

comprising: one of spindle form in ox-blood glaze; one larger ovoid form in greyish-red glaze; and one smaller ovoid form in greyish-red glaze, and the base applied in turquoise glaze; all with stopper (3)

heights: 5.2cm to 6.4cm; 5.7cm to 7cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector’s handwritten note and Collector’s Number 109, 226, 251.

£600-800



33

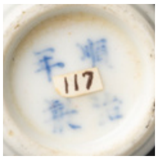
CHINESE DOUCAI ‘TRIUMPHANT VICTORY’ SNUFF BOTTLE

QING DYNASTY, SHUNZHI MARK, 19TH CENTURY

清 順治款 鬥彩凱旋得勝「德勝門」鼻煙壺

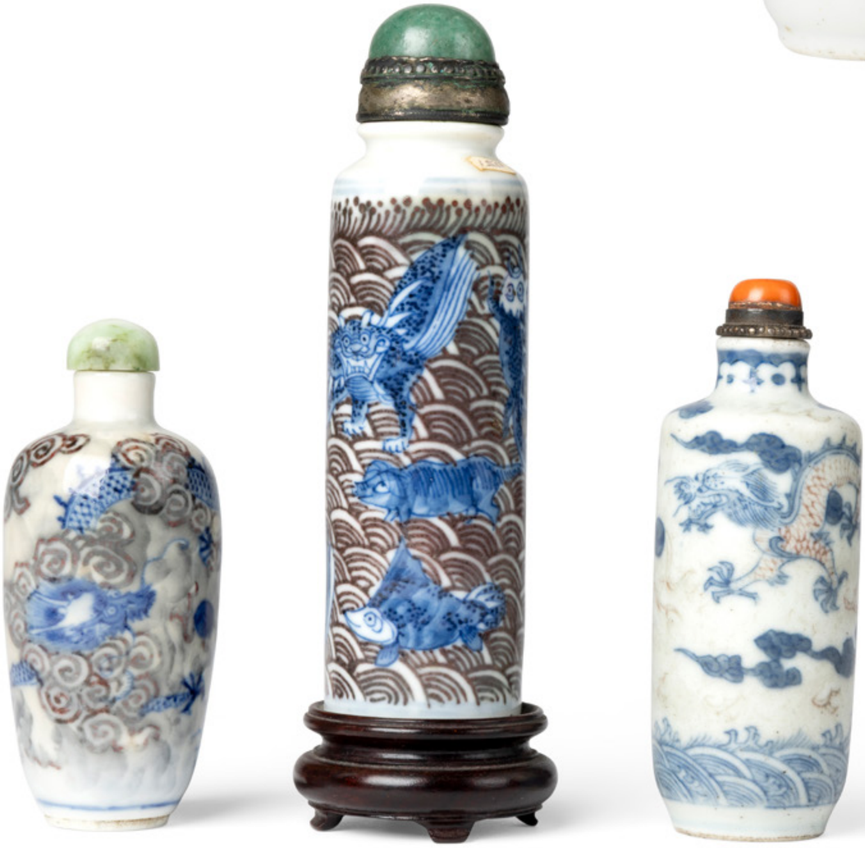
of cylindrical form, painted with a continuous scene of triumphant victory with cavalry marching toward the city gate titled *Deshengmen* (once part of Beijing’s northern city wall), the base inscribed with a four-character Shunzhi mark in underglaze blue, without stopper

7.2cm high



Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector’s handwritten note and Collector’s Number 117.

£300-500



34

GROUP OF THREE CHINESE COPPER-RED WITH UNDERGLAZE BLUE ‘MYTHICAL CREATURES’ SNUFF BOTTLES

QING DYNASTY, 19TH CENTURY

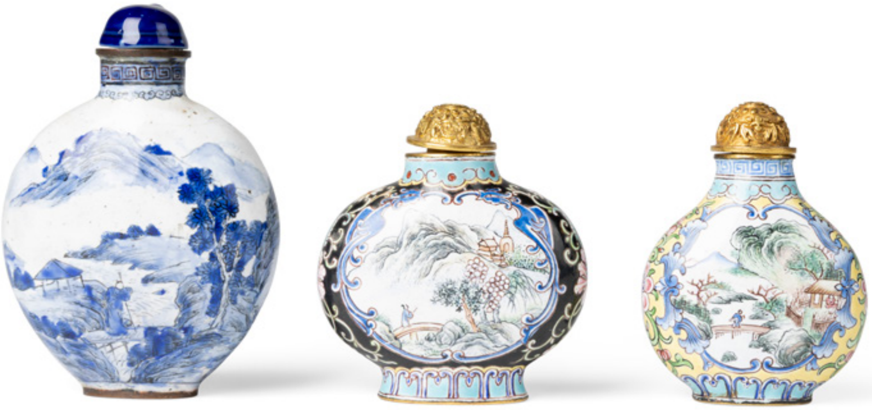
清 各式青花釉裏紅瑞獸鼻煙壺（共三件）帶一木座

comprising: one ovoid snuff bottle painted with a dragon and tiger fighting for a flaming pearl; one large cylindrical snuff bottle painted with various mythical sea creatures against wavy ocean, with wooden stand; and one cylindrical snuff bottle depicting two five-clawed dragons chasing a flaming pearl above crushing waves; all with stoper (3)

heights: 7.1cm to 9.7cm; 7.8cm to 11.6cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector’s handwritten note and Collector’s Number 43 and 249.

£700-900

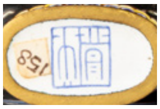


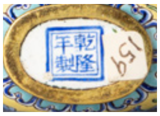
35

GROUP OF THREE CHINESE PAINTED ENAMEL SNUFF BOTTLES

LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

清末民初 乾隆款（其一）各式銅胎畫琺瑯鼻煙壺（共三件）



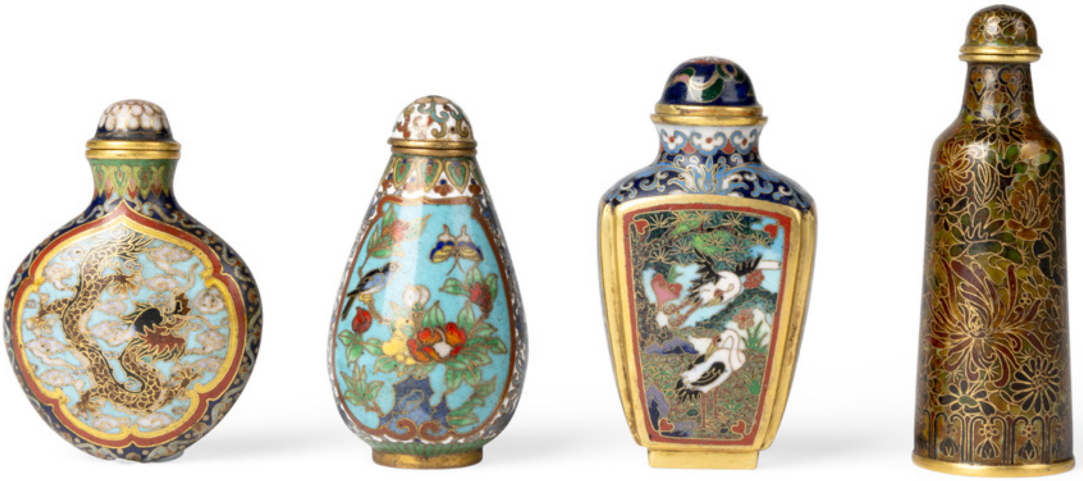


comprising: one rounded painted with a continuous scene of small figures in mountainous landscape in different shades of blue enamels; one oval form painted with small figures by river on either side in cartouches, the narrow sides with flowers on tendrils against black ground, the base incised with two-character mark in blue enamel; and one further pear-shaped snuff bottle of similar decoration, whist the narrow sides with yellow ground, the base inscribed with a four-character Qianlong mark in double square (3)

heights: 4.6cm to 6.3cm; 5.6cm to 7.1cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 158 and 159.

£600-800



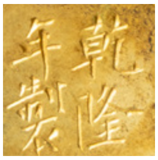
36

GROUP OF FOUR CHINESE CLOISONNÉ ENAMEL SNUFF BOTTLES

LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

清末民初 乾隆款（其一）各式銅胎掐絲琺瑯鼻煙壺（共四件）

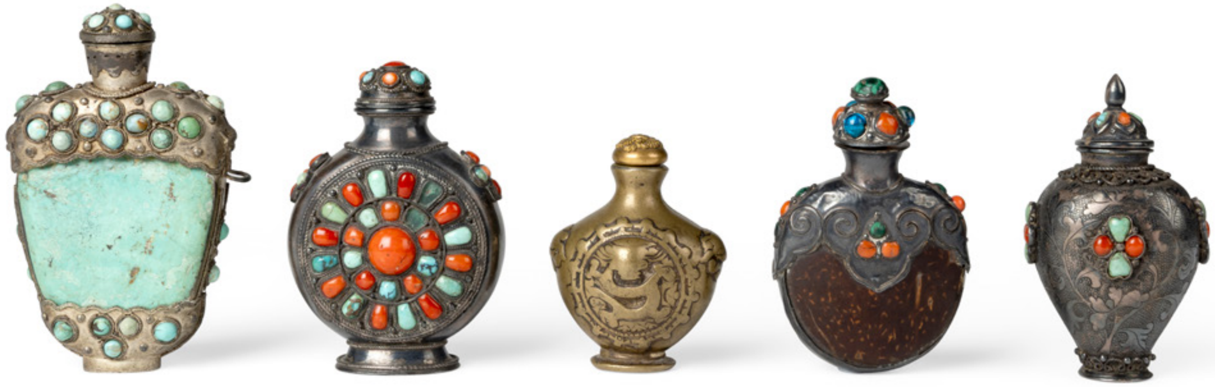
comprising: one rounded form decorated with dragon and phoenix on either sides; one teardrop form with bird and flowers in two cartouches; one square-section form adorned with pair of crane on two main sides; one cylindrical form with slender top, the body fully decorated with 'mille fleur' flower pattern, the base engraved with a four-character Qianlong mark; all with stopper (4)



heights: 5cm to 6.8cm; 5.7cm to 7.5cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 175, 245 and 255.

£500-700



37

GROUP OF FIVE MONGOLIAN STYLE SNUFF BOTTLES

LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

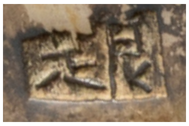
清末民初 足銀款（其一）各式蒙古風格鼻煙壺（共五件）

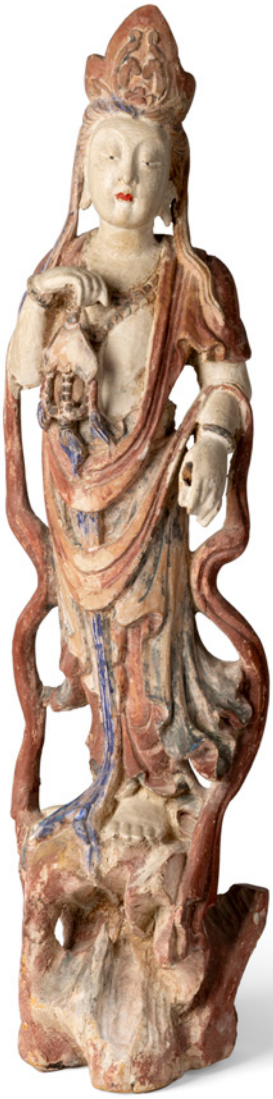
comprising: one turquoise with white metal mount snuff bottle; one silver with turquoise and red stone inlaid snuff bottle; one bronze snuff bottle with dragon on either side flanked by lion-head handles; one coconut with silver mouth and stone inlaid snuff bottle; and one baluster form with stone inlaid, the base stamped with *Zu Yin* (silver) mark; all with stopper (5)

heights: 5.2cm to 8.5cm; 5.8cm to 9.3cm with stopper

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.
With collector's handwritten note and Collector's Number 107, 123, 177, 211 and 227.

£700-900





38

CHINESE POLYCHROME PAINTED WOOD FIGURE OF GUANYIN

QING DYNASTY, 19TH CENTURY

清 木雕彩繪觀音立像

carved standing on a plinth with right hand holding a tasselled *qing* musical instrument before his chest, wearing voluminous robes with billowing scarf, his face benevolent below a head wearing crown

67cm high

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

£800-1,200

39

CHINESE BLUE AND WHITE 'CLOBBERED' GOURD-SHAPED VASE

QING DYNASTY, 18TH CENTURY

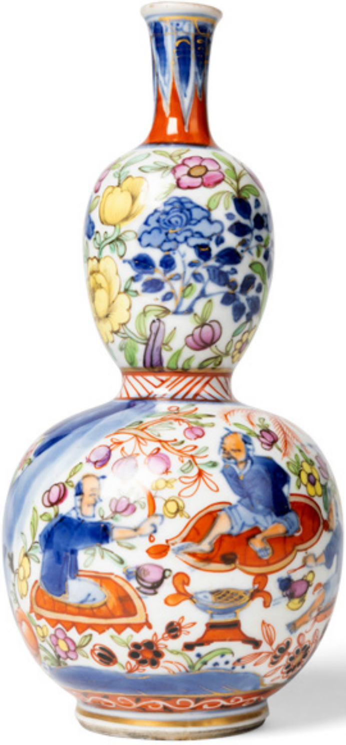
清 青花加彩人物花卉紋葫蘆瓶

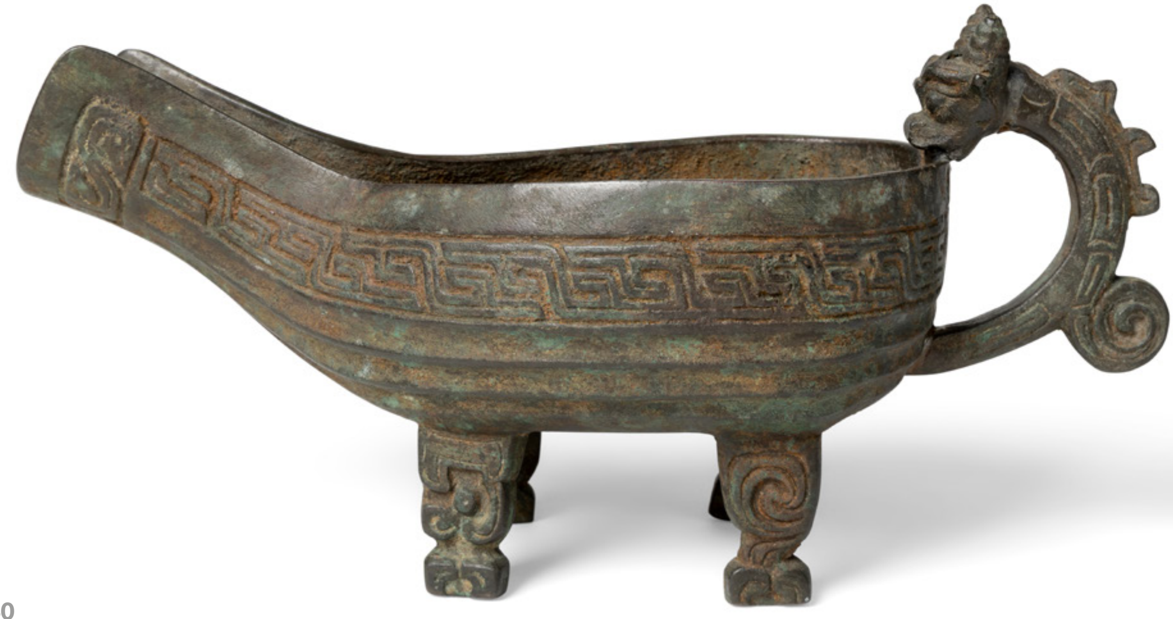
of double-gourd form with elongated upper bulb and mouth, painted with figures and flowers on the exterior

16.5cm high

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

£300-500





40

CHINESE ARCHAISTIC RITUAL BRONZE POURING VESSELS, YI

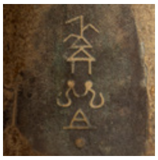
MING DYNASTY OR EARLIER

明或更早 仿古青銅匜

after Western Zhou origins, finely cast as deep boat-shaped vessel raised on four stylised feet and with a curved U-shaped spout, cast around the body with three horizontal curving groove patterns under a wide band of abstract dragon motifs similar to key-fret motif below the rim, attached with a loop handle formed by a horned *chi*-dragon biting the edge, the interior of the base cast with two-character inscription in archaistic style

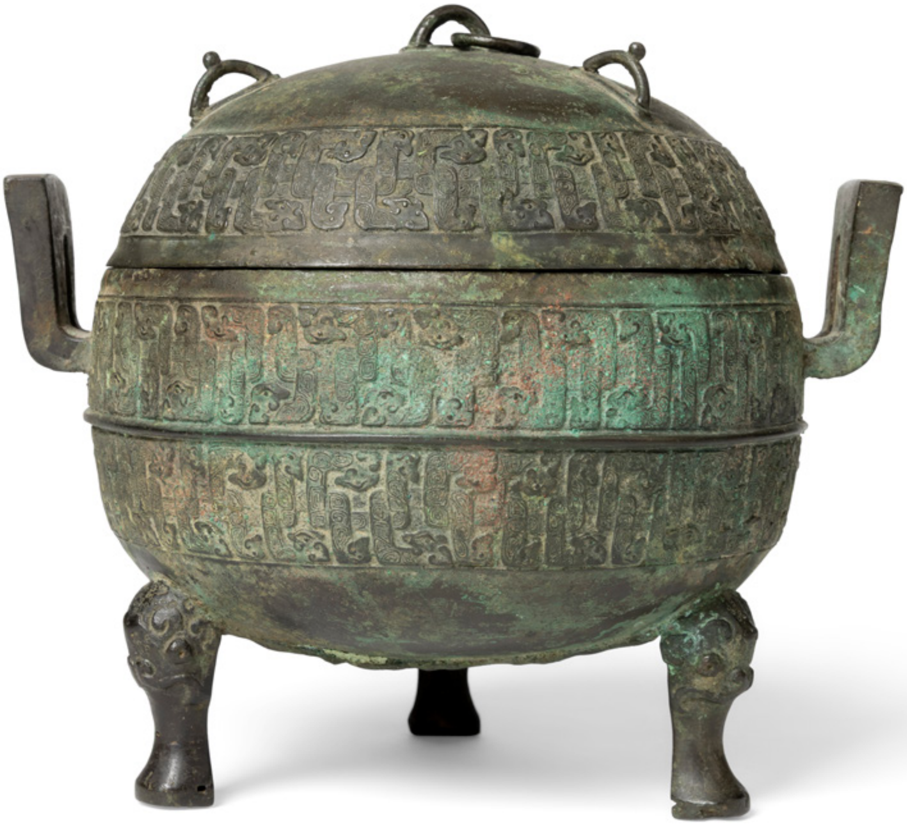
28.5cm long; 1823g

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 55; Formerly in the Major Curtis Quisenberry's collection, acquired in 1950s when he was stationed in Korea.



Note: Archaic bronze *Yi* was used in conjunction with Pan during the ritual ceremonies. It was a late Western Zhou adaptation of the *He* or *Gong*, and was continually used in the Eastern Zhou period.

£800-1,200



41

CHINESE ARCHAISTIC BRONZE TRIPOD VESSEL WITH COVER, DING

EASTERN ZHOU STYLE

東周風格 青銅螭龍紋三足鼎帶蓋

the globular vessel crisply cast to the exterior with two bands of intertwining *chi*-dragon motifs, supported on three tall feet with *taotie* head, set with a pair of curved upright handles to the sides, the cover similarly decorated and surmounted with four loop finials

19cm high x 21.5cm wide; 1541g

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England; Formerly in the Major Curtis Quisenberry's collection, acquired in 1950s when he was stationed in Korea.

£800-1,200

42

TIBETAN GILT-BRONZE FIGURE OF WRATHFUL DEITY WITH CONSORT

19TH-20TH CENTRUY

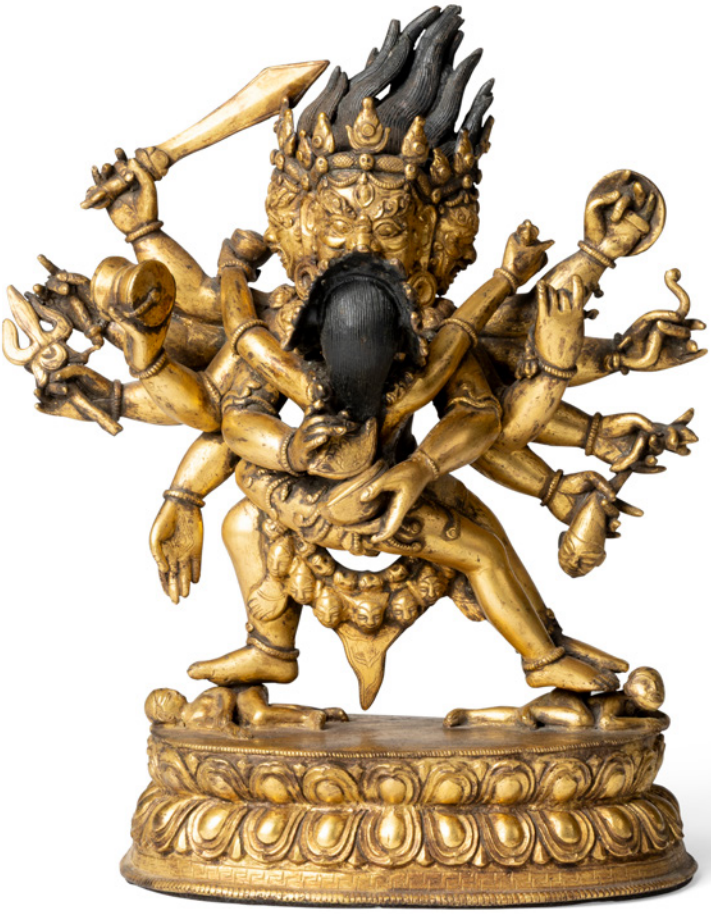
十九至二十世紀 銅鎏金十二臂憤怒金剛像

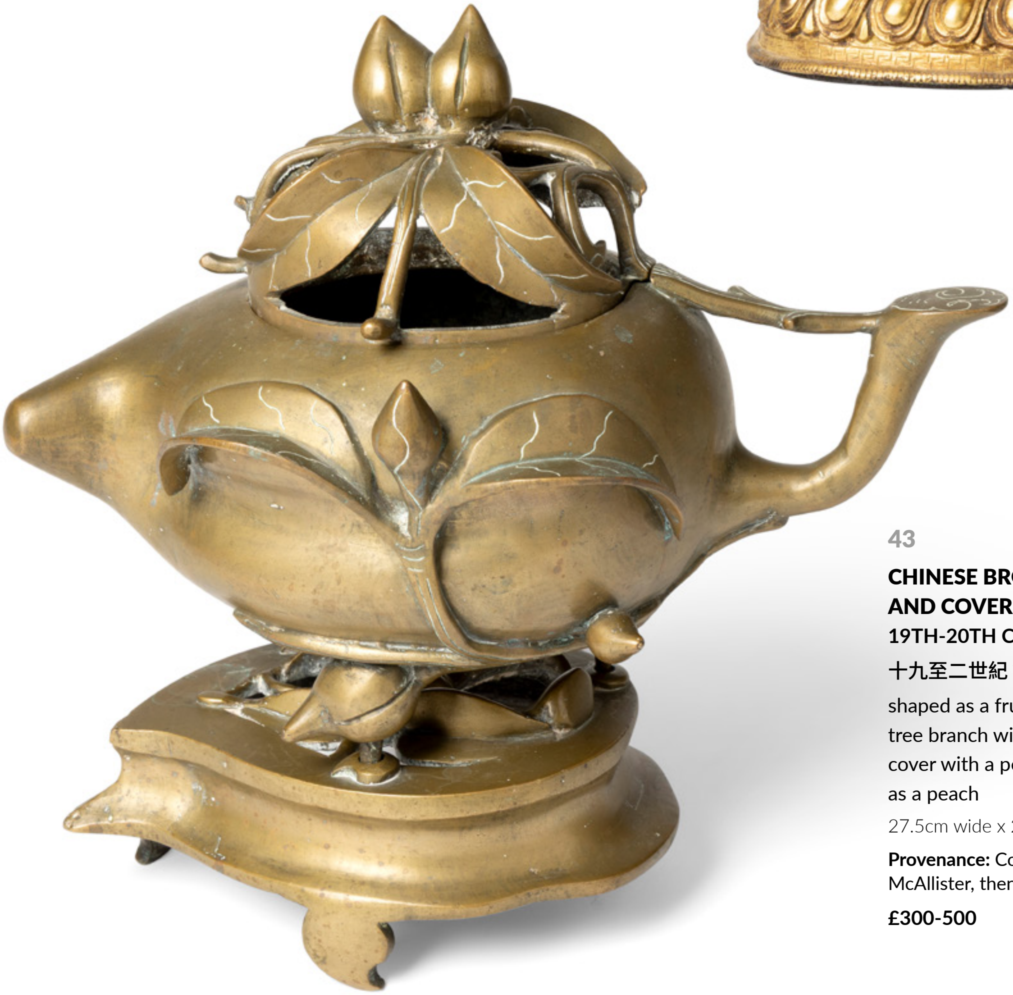
the twelve-armed deity striding in *alidhasana in yabyum* with consort, each hand holding an attribute, wearing a flayed tiger skin dangled with skulls and severed heads, with flame-like hair

24.5cm high; 3442g

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number 251. Attributed the main figure of this lot to Samvara and his consort as Shakti.

£500-700





43

CHINESE BRONZE 'PEACH' CENSER AND COVER

19TH-20TH CENTURY

十九至二十世紀 銅鑄桃型香爐帶蓋連銅座

shaped as a fruiting peach supported on a gnarled tree branch with blossoming flowers, the pierced cover with a peach-shaped finial, the stand shaped as a peach

27.5cm wide x 25cm high; 4.5kg

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

£300-500

44

A CHINESE KESI CENSOR'S RANK BADGE AND A SILK EMBROIDERED PANEL

QING DYNASTY, 19TH CENTURY

清 緙絲獬豸紋補子(鏡框) 及
刺繡清供紋掛幅 (共兩件)

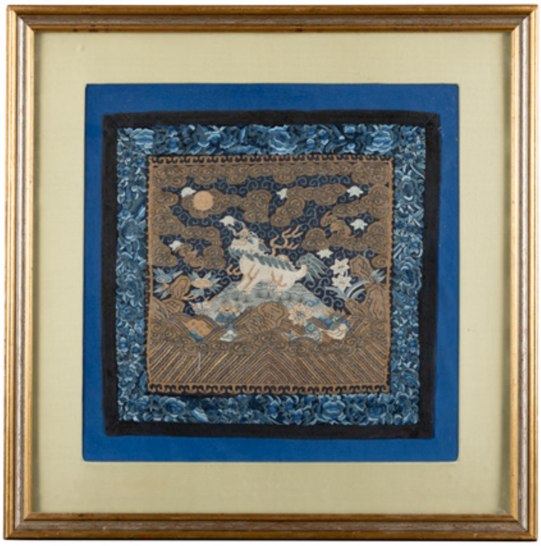
the rank badge decorated with a mythical beast, *xiezhi*, on a hill to the centre above *lishui* border, enclosed by embroidered floral borders, framed; and an ivory ground panel decorated with wrapped *qin*, *weiqi*, censer, book and scroll (2)

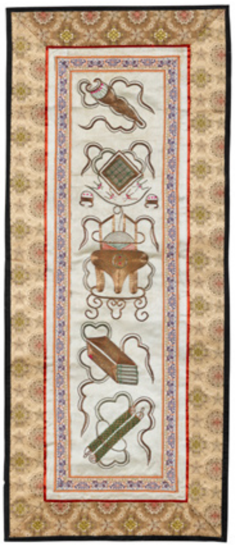
silk panel: 37cm x 37cm; panel: 60cm x 24.7cm

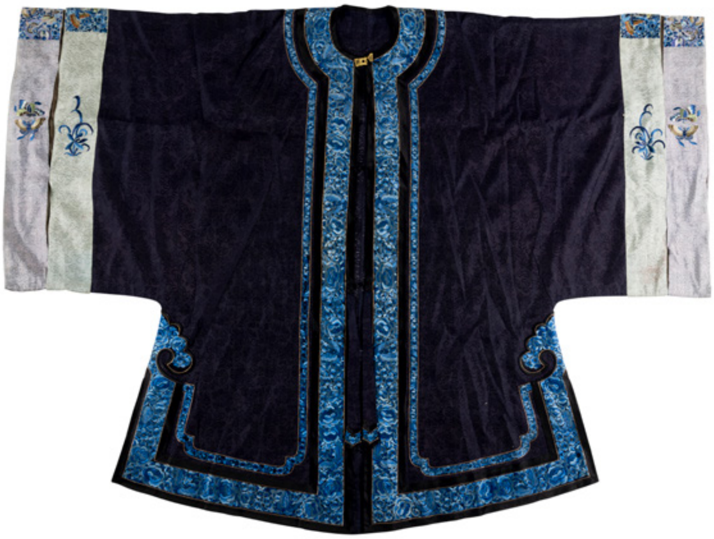
Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

Note: Although the rank of most civil officials was identified with birds, those tasked with rooting out corruption wore badges decorated with the mythical *xiezhi*, a one-horned, lie-detecting beast. Squares like this one were donned by censors, judges, magistrates, and, eventually, anyone remotely related to the legal system.

£400-600







45

CHINESE MIDNIGHT-BLUE SILK EMBROIDERED LADY'S ROBE

QING DYNASTY, 19TH CENTURY

清 石青地暗花刺繡花蝶紋對襟女衫

decorated in brocade with auspicious emblems and flaming scrolls, sleeves densely decorated with birds and flowers on the back, hemmed with blue floral borders

137cm wide across sleeves

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

£300-500

46

CHINESE BROWN-GROUND SILK EMBROIDERED LADY'S OVERCOAT

QING DYNASTY, 19TH CENTURY

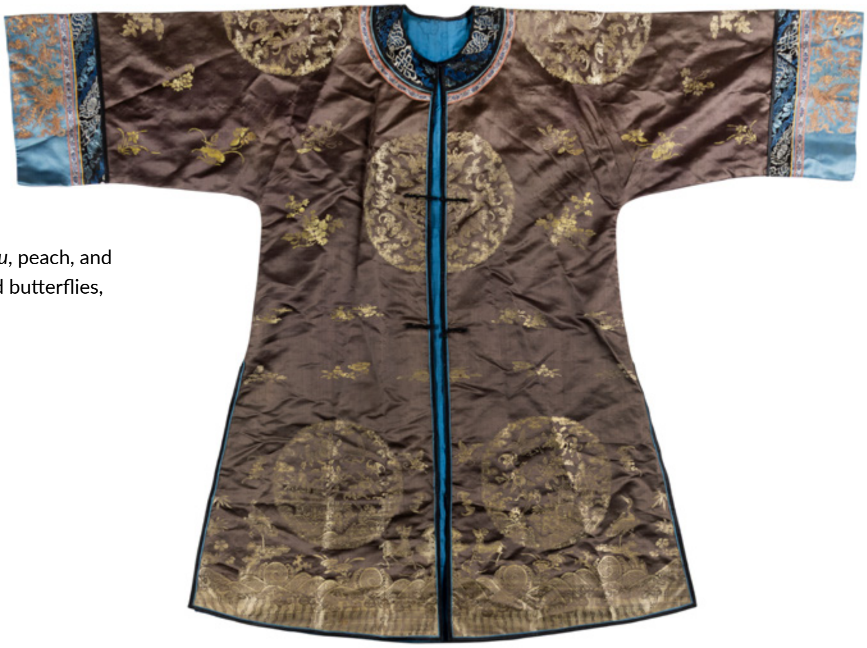
清 醬地福壽團紋對襟外套

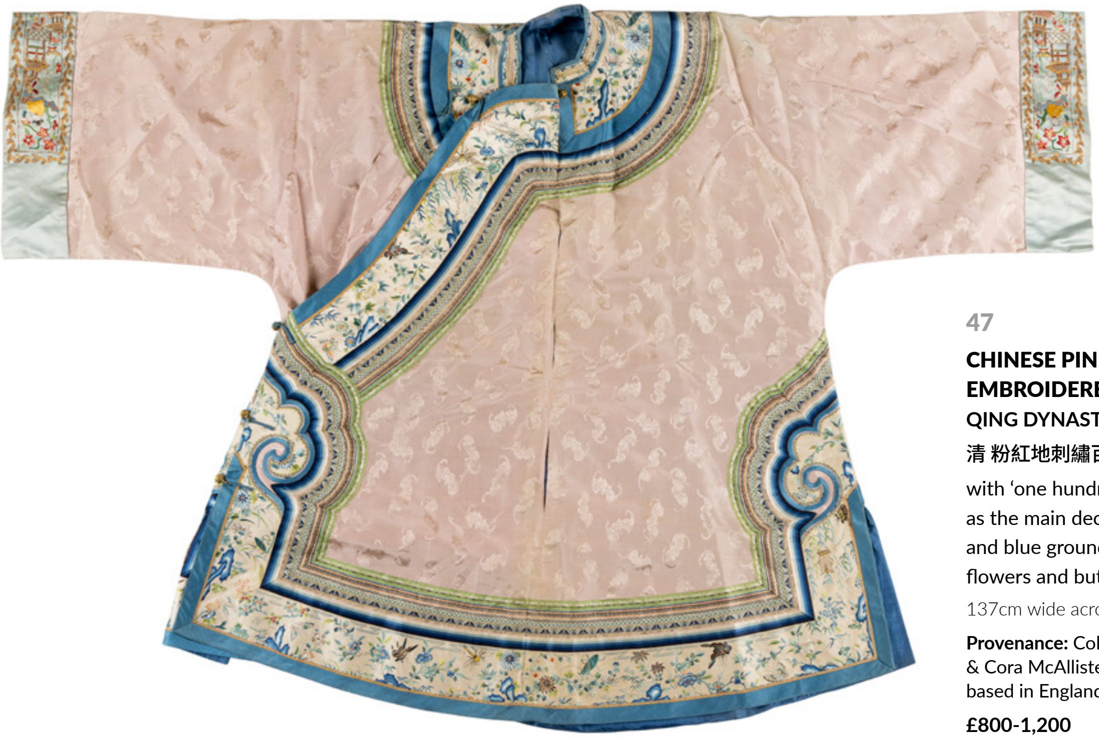
decorated with large 'cloud' roundels containing bats, *shou*, peach, and other auspicious emblems with scattered floral sprays and butterflies, all above a crashing wave band at the lower border

140.5cm wide across sleeves

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

£500-700





47

CHINESE PINK-GROUND SILK EMBROIDERED LADY'S SHORT ROBE

QING DYNASTY, 19TH CENTURY

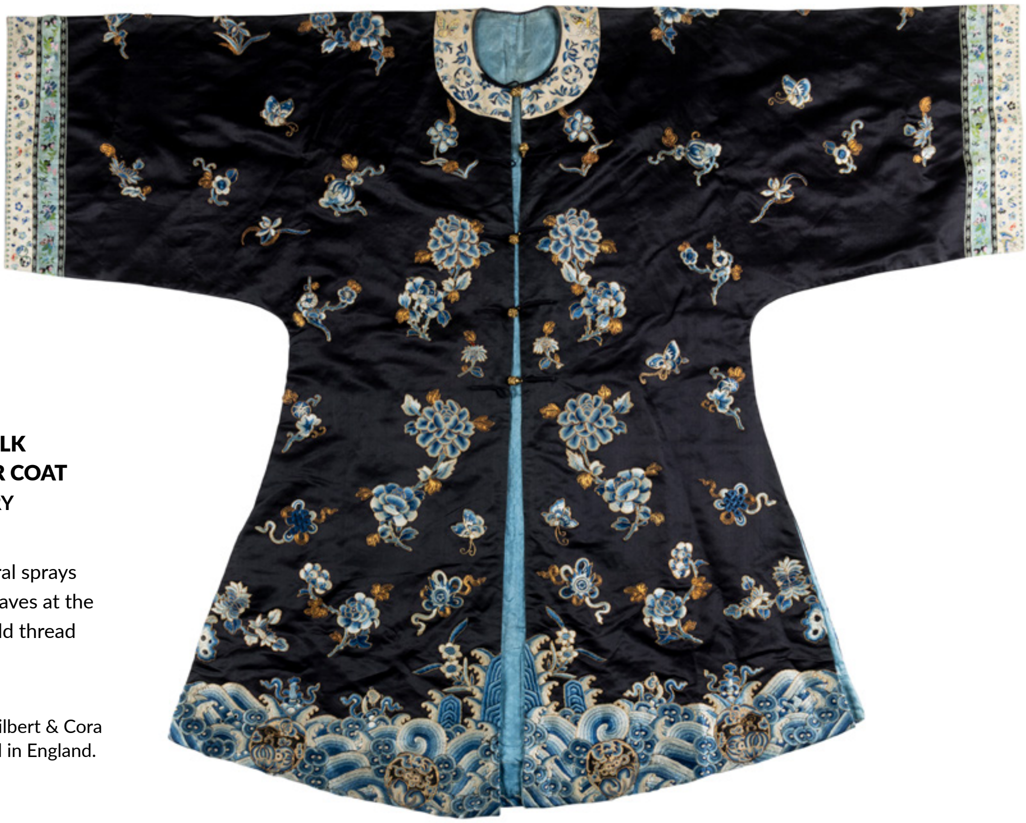
清 粉紅地刺繡百福花蝶紋女衫

with 'one hundred fortune' motif brocade as the main decoration, hemmed with ivory and blue ground borders decorated with flowers and butterflies

137cm wide across sleeves

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

£800-1,200



48

CHINESE BLACK-GROUND SILK EMBROIDERED LADY'S OVER COAT

QING DYNASTY, 19TH CENTURY

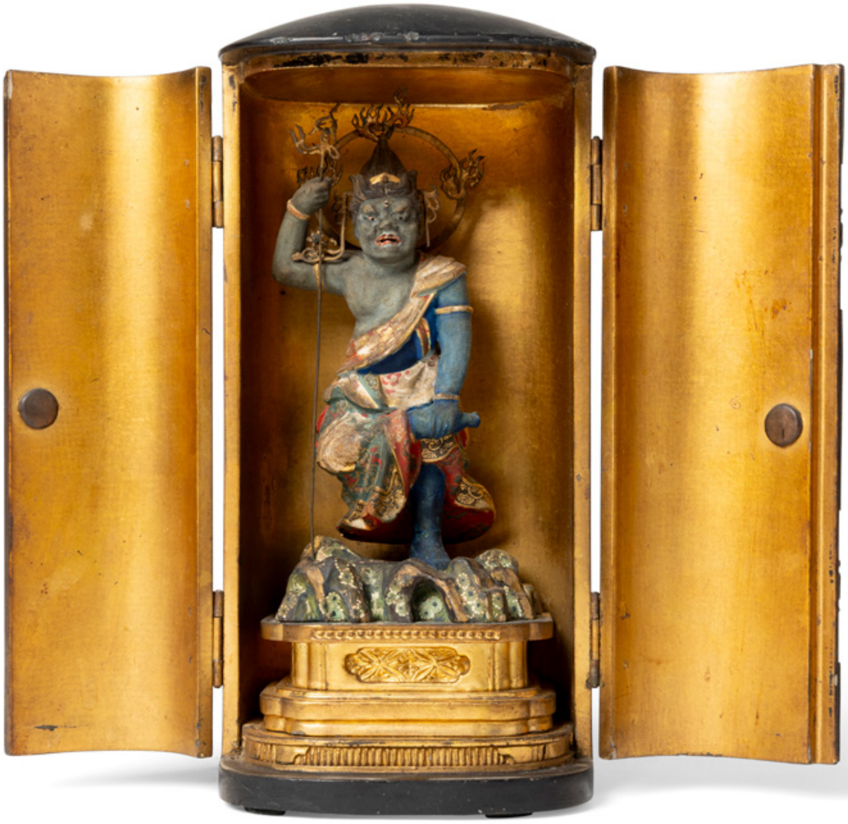
清 墨地刺繡花卉紋對襟外套

symmetrically decorated with floral sprays with butterflies above crashing waves at the lower border, highlighted with gold thread couching stitch

139cm wide across sleeves

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

£600-800



49

JAPANESE LACQUER ZUSHI OF A DEITY

MEIJI PERIOD

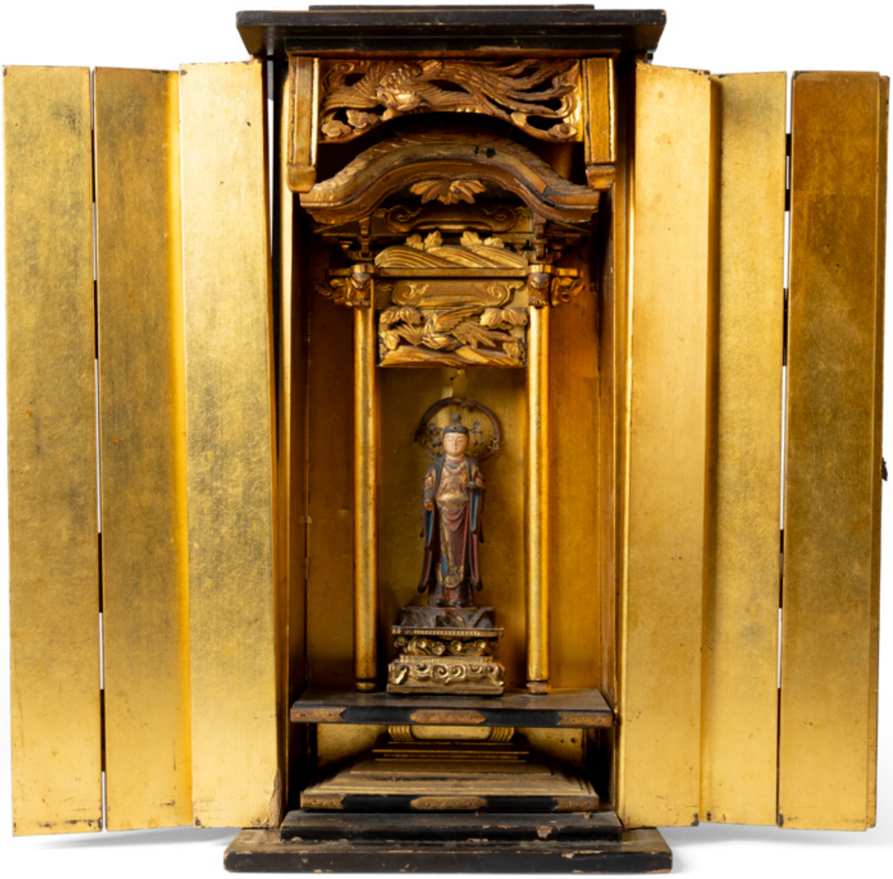
明治 木製烏金漆神龕

the black lacquered case with a pair of hinged doors opening to the gilt-finished interior revealing a blue-skinned warthful figure standing on one leg on a rock rising from a waisted plinth

9cm wide x 18cm high x 7cm deep

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

£400-600



50

LARGE JAPANESE LACQUER ZUSHI OF A DEITY

MEIJI PERIOD

明治 木製烏金漆大神龕

the rectangular black lacquered case with hinges holding folded doors opening to the gilt-finished interior revealing a standing deity under an elaborate pagoda on a base further raised by waisted plinth

23.5cm wide x 46.5cm high x 17.5cm deep

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

£500-700

51

JAPANESE HAKO NETSUKE AND KOMAI-STYLE VESTA CASE

MEIJI PERIOD

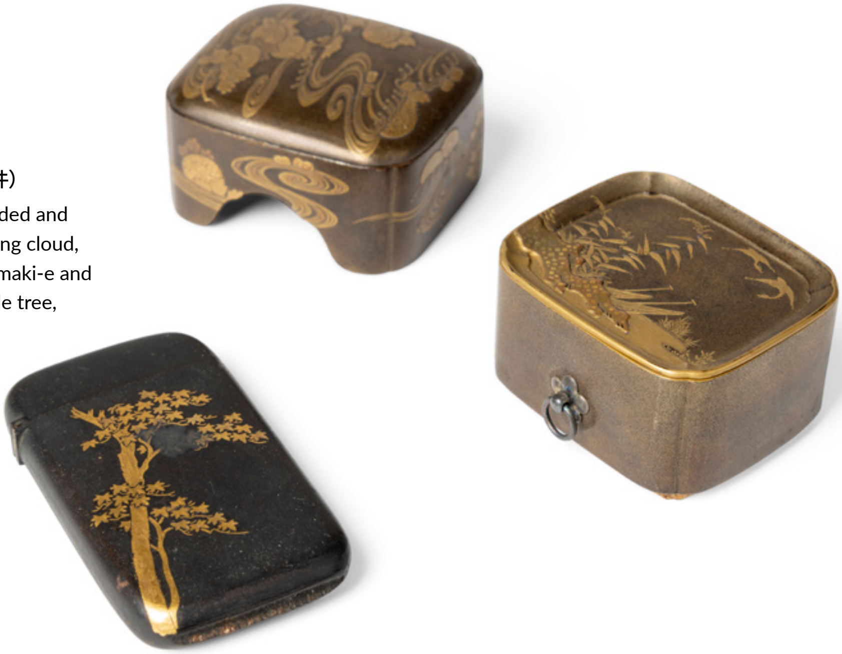
明治 蒔絵箱根付 及 京都住駒井風格 金工火柴盒(共兩件)

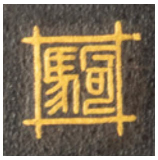
one rectangular two-part hako (box) netsuke with rounded and canted corners, the cover with *kiku* blossoms and swirling cloud, top of the box with cranes and bamboo, all in gold hiramaki-e and nashiji; the vesta case decorated with a section of maple tree, reserve marked 'Ko' (2)

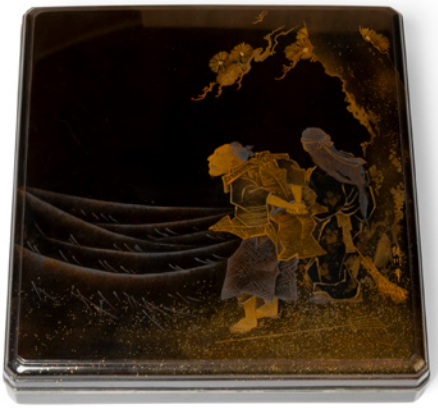
netsuke: 4.6cm wide x 3.2cm high x 5.4cm deep;
vesta box: 6.6cm high; 26g

Provenance: Collection of
Prof. J. Gilbert & Cora McAllister,
thence by descent based in England.

£500-700







52

JAPANESE KYOTO-STYLE LACQUER WRITING BOX, SUZURIBAKO

BY KAJIKAWA, MEIJI PERIOD

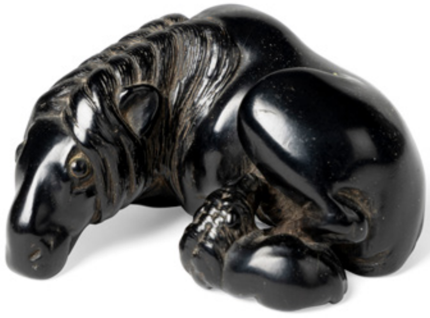
明治 梶川、東雨款 蒔絵松下人物硯箱 共箱

painted on the top of the lid with an elderly male figure looking afar underneath a pine tree with a female figure next to him, signed 'Kajikawa' to the right margin, the box opens up, containing an inkstone to the centre and a water dropper on top, sides with more writing tools, tip of the handle of a scoop marked 'Tou', with an original wooden *tomobako*

18cm wide x 3.5cm high x 20.2cm deep

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

£800-1,200



53

JAPANESE EBONY NETSUKE OF HORSES GROUP

EDO TO MEIJI PERIOD

江戶至明治 二字款 黑檀哺乳馬根付

carved as a recumbent dam turning to its left feeding her foal, carved on the underside of the dam's rear hind with a two-character mark

5.5cm wide

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

£500-700

54

JAPANESE BOXWOOD TWO-CASE INRO, OJIME AND NETSUKE IN THE FORM OF TERRAPINS

MEIJI PERIOD

明治 木雕龜型印籠、根付及緒締

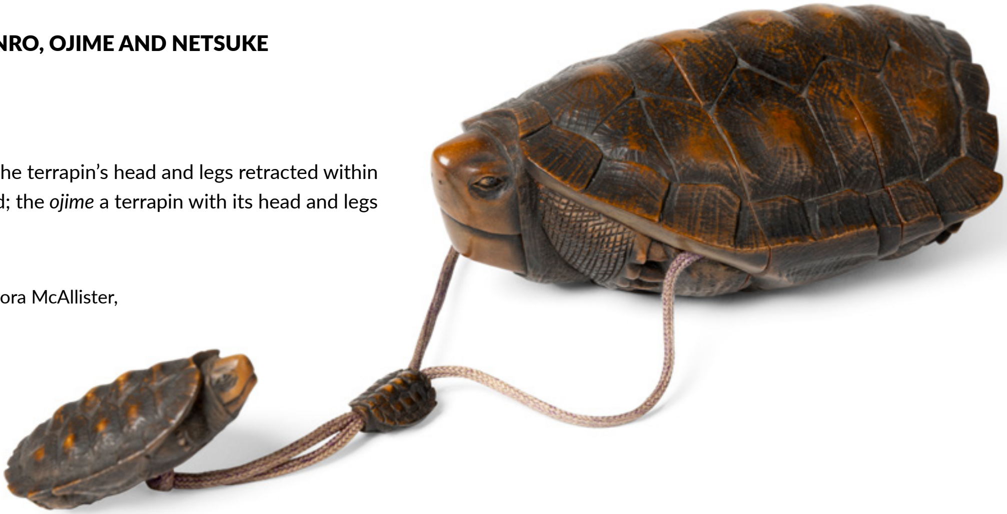
each naturalistically carved, the *inro* with the terrapin's head and legs retracted within its carapace; the *netsuke* similarly rendered; the *ojime* a terrapin with its head and legs fully retracted within its carapace

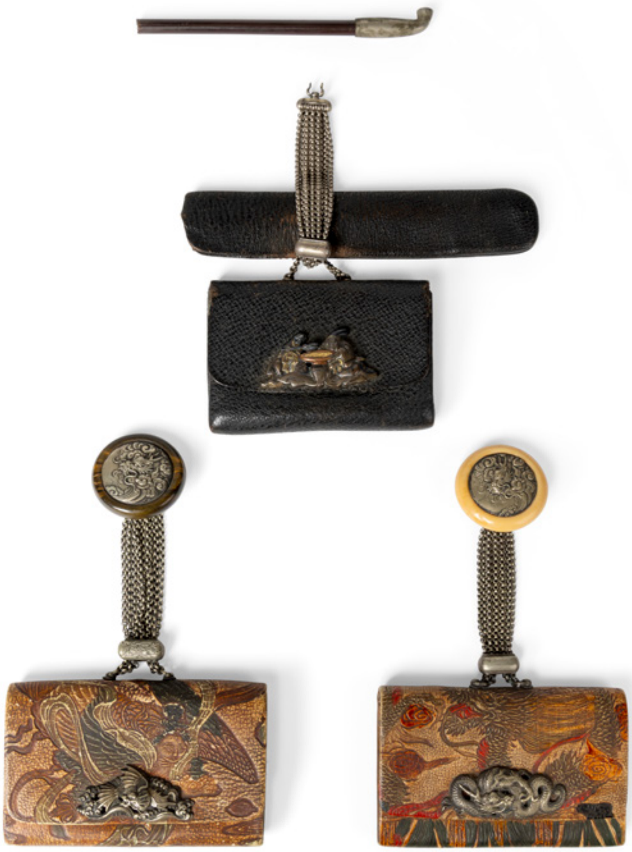
the main inro: 12cm; overall length: 23cm

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

Note: Compare to a boxwood three-case inro, ojime and netsuke in the form of terrapins, by Gekko, Edo period, sold at Bonhams London, 4 November 2021, lot 10.

£600-800





55

GROUP OF THREE JAPANESE LEATHER TABAKO-IRE WITH A KISERUZUTSU

MEIJI PERIOD

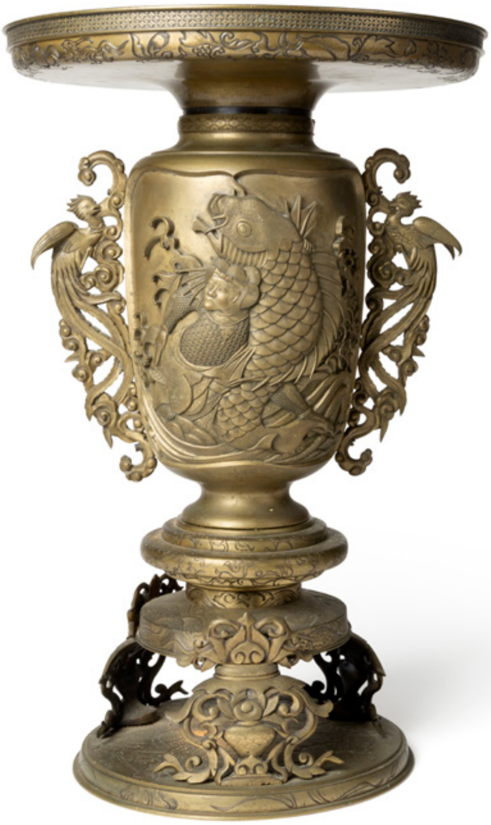
明治 皮製菸袋及菸盒 (共三件)

comprising: two burnt orange coloured tobacco pouches decorated with mythical beings and dragons, white metal chains with *kagamibuta netsukes*, and one brown pouch of natural grainy leather form with a pipe case and a pipe, white metal chains, all pouches with a mixed metal *mae-kanagu*, clasp (3)

the largest pouch: 13cm wide x 9cm high x 2.5cm deep

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

£400-600



56

LARGE JAPANESE BRONZE USUBATA VASE

MEIJI PERIOD

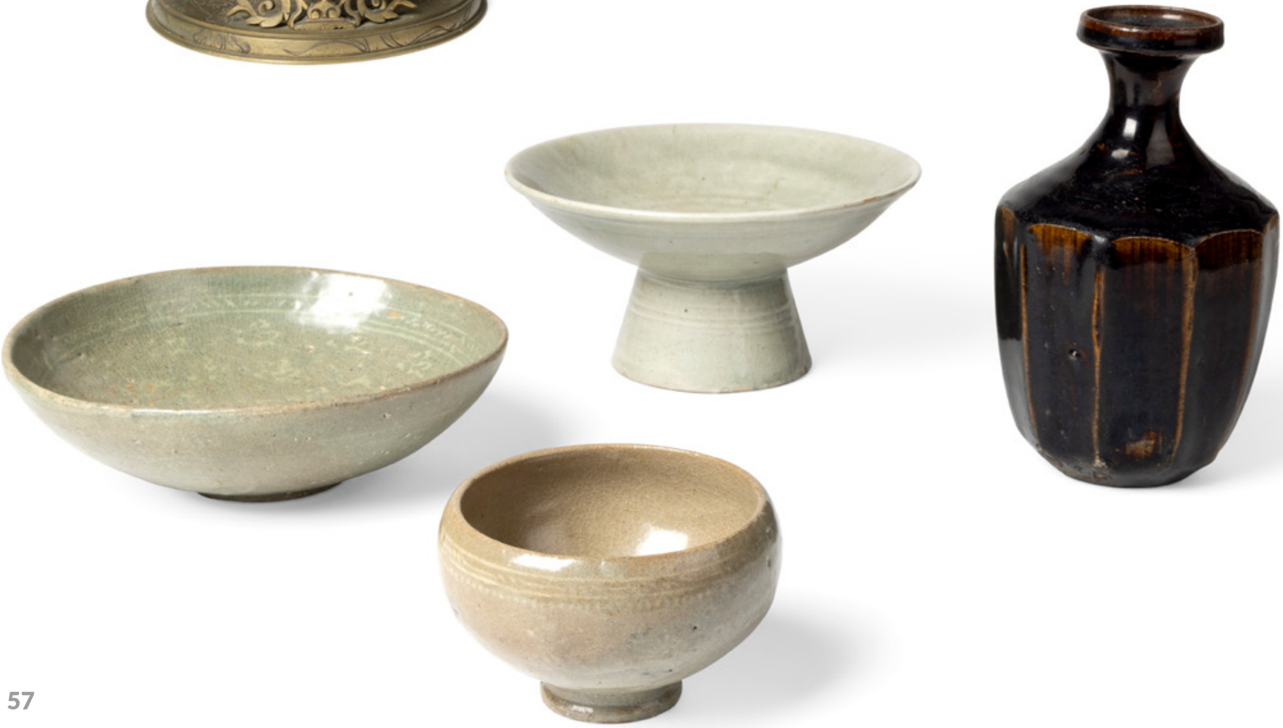
明治 銅鑄鳳耳大花瓶

supported on a stepped pedestal foot, fitted with a removable, wide flat usubata rim, the body decorated on one side with a samurai raiding on a large carp, the other side adorned with a wizard *miko* fighting with a nine-tailed fox spirit, all in rectangular cartouche, the shoulder further flanked with a large pair of phoenixes as handles

47cm high; 12.4kg

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England.

£500-700



57

GROUP OF FOUR KOREAN CERAMICS

GORYEO PERIOD AND LATER

高麗王朝及更晚 各式單色釉瓶、碗、高足碗（共四件）

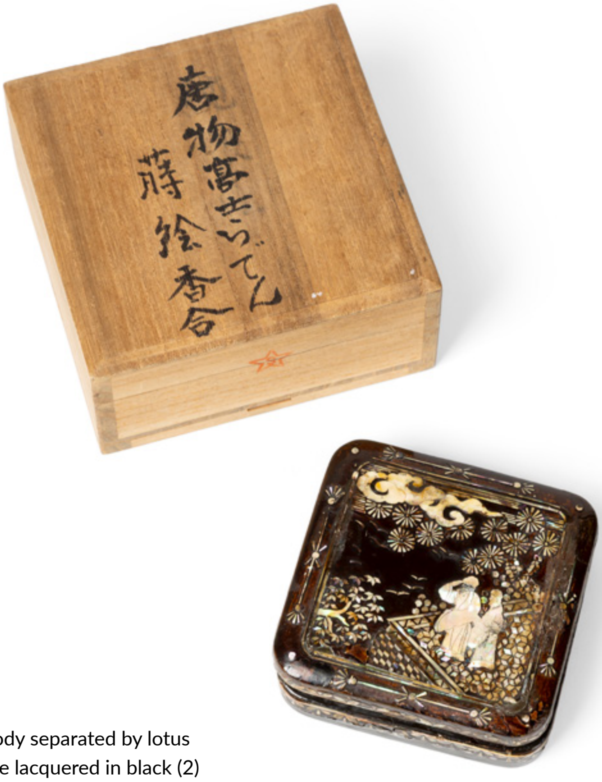
comprising: an inlaid celadon-glazed stoneware bowl; an inlaid celadon-glazed footed bowl with inverted rim; a celadon-glazed stem bowl, and a brown-glazed feceted vase (4)

largest: 19.3cm diameter

Provenance: Collection of Prof. J. Gilbert & Cora McAllister, thence by descent based in England. With collector's handwritten note and Collector's Number Q39; Formerly in the Major Curtis Quisenberry's collection, acquired in 1950s when he was stationed in Korea.

£500-600

WORKS OF ART (LOTS 58-79)



58

CHINESE MOTHER-OF-PEARL INLAID LACQUER 'FIGURAL' SQUARE INCENSE BOX WITH COVER

LATE MING TO EARLY QING DYNASTY, 17TH CENTURY

明末清初 黑漆嵌螺鈿人物紋方形小蓋盒 共箱

the cover finely inlaid in mother-of-pearl with two standing scholars on top of a building looking afar, all below swirling clouds and shining stars, with a Japanese wooden box *tomobako*

7.2cm wide

Provenance: Private Taiwanese collection, acquired from a private Japanese collection

臺灣私人收藏；購自一日本私人收藏

£300-500

59

PAIR OF CHINESE CINNABAR LACQUER BOTTLE VASES

19TH-20TH CENTURY

十九至二十世紀 剔紅龍趕珠紋對瓶

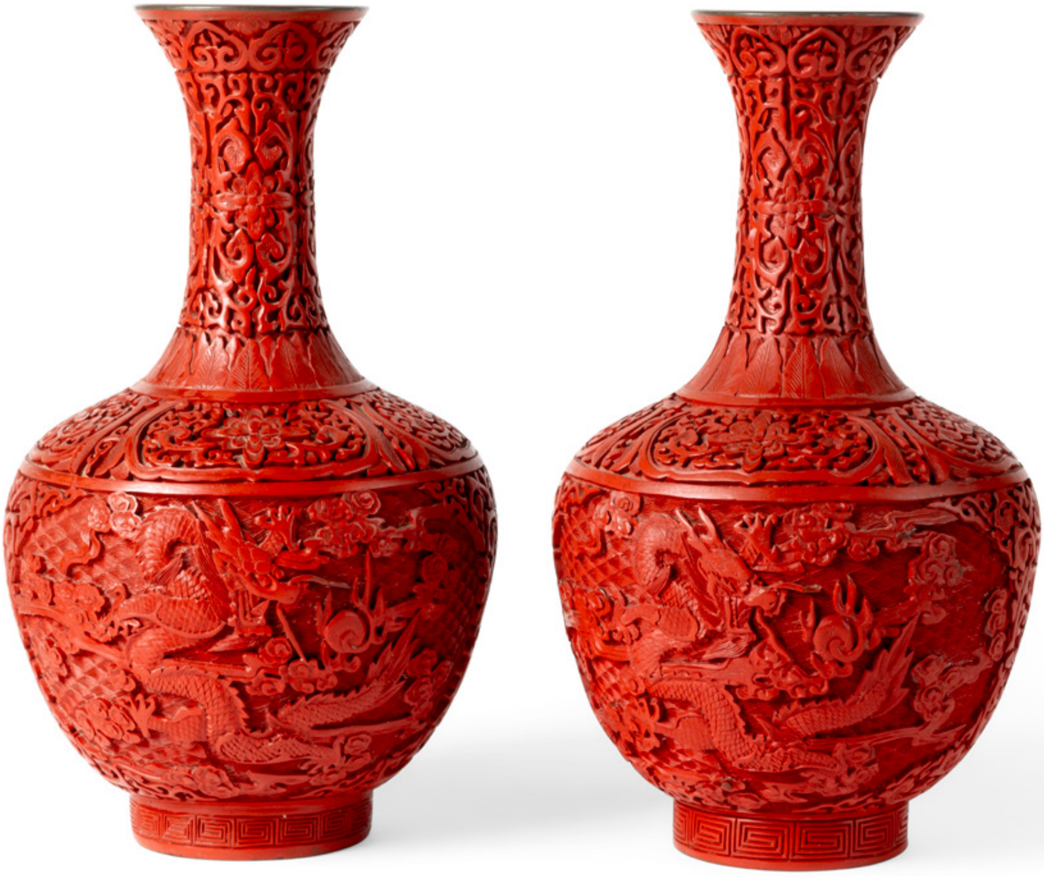
each carved with a dragon chasing a flaming pearl in two cartouches on the body separated by lotus scrolls, lotus scrolls further decorated the shoulders and neck, interior and base lacquered in black (2)

30.8cm high each; 1023g and 1012g

Provenance: Private English collection; formerly in a private Scottish collection

英格蘭私人收藏; 前蘇格蘭私人收藏

£800-1,200



60

RARE CHINESE CINNABAR LACQUER ‘DRAGON’ BRUSH WITH COVER

MING DYNASTY, 16TH-17TH CENTURY

明 剔紅雲龍紋筆及蓋

the shaft and cover expertly carved around the exterior with a scaly four-clawed dragon chasing a flaming pearl, all amidst billowing clouds

23.8cm long

Provenance: Private collection, London;

Formerly in The Marsh Collection;

Spink & Son Ltd., London.

Published, Illustrated and Exhibited: Spink & Son Ltd., *Far Eastern Art at Spink*, London, Summer 1994, no.36

倫敦私人收藏;

前墨一間收藏;

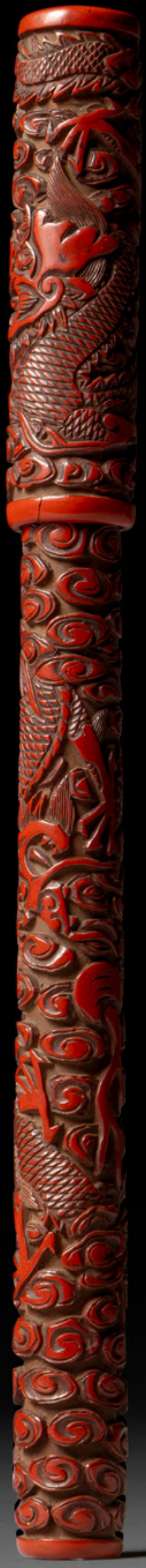
倫敦骨董商Spink & Son Ltd。

展覽及錄著:Spink & Son Ltd.,《Far Eastern Art at Spink》,倫敦,1994年夏,編號36。

Note: Compare with a similar carved cinnabar lacquer brush and cover, 16th/17th century, illustrated in *Karamono: Imported Lacquerwork- Chinese, Korean and Ryukyuan: Selections from the Tokugawa Art Museum*, Nagoya, 1997, p.47, no.70. See also a related carved cinnabar lacquer ‘dragons’ brush and cover, late Ming dynasty, which was sold at Bonhams London, 11 May 2021, lot 136.

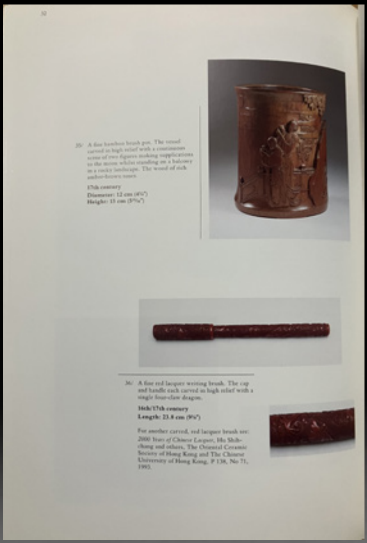
参一例十六至十七世紀剔紅筆及蓋,著錄於《唐物漆器:中国•朝鮮•琉球——德川美術館藏選集》,名古屋,1997年,頁47,圖版70。另參一件晚明剔紅龍紋筆與蓋,2021年5月11日售於倫敦邦瀚斯,拍品136。

£4,000-6,000



FAR EASTERN ART AT SPINK

SUMMER 1994



61

CHINESE TORTOISESHELL ‘ARMORIAL’ RECTANGULAR SNUFF BOX

QING DYNASTY, 19TH CENTURY

清 玳瑁雕庭院人物紋章帶蓋長方盒

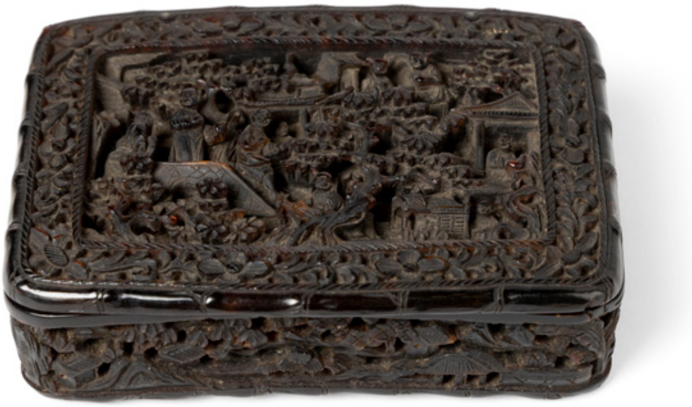
the cover elaborately carved with figures in garden setting within pagodas and pine trees, the base similarly decorated, the centre further carved with a British armorial crest and motto ‘True To The End’

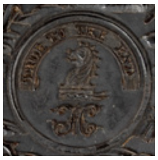
9.3cm wide; 121g

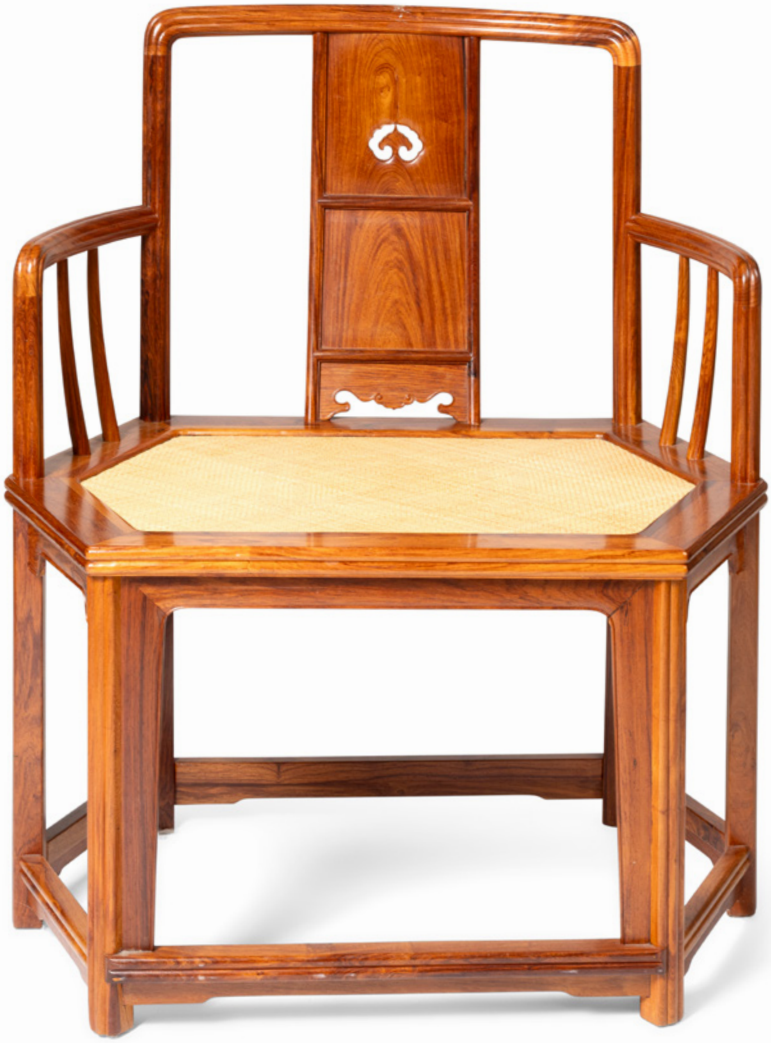
Provenance: Private Scottish collection, Dalkeith, Midlothian; The box contains several personal handwritten notes, one dated 26 March 1828, transcribed as follows: “My dear (C...?), May I request you will do one the favour to accept of the accompanying snuff box as a token of remembrance from your most sincere and obliged friend. Eliyas Brydon, (Poonak?) East Indies, March 26th 1828”

蘇格蘭私人收藏，中洛錫安達爾基斯；內含手寫私箋，釋義如下：「親愛的（C…?），容我懇請您收下隨附的鼻煙盒，聊作一份紀念，以表來自您最真誠並感激的友人之情。Eliyas Brydon敬上。（Poonak?）東印度，1828年3月26日。」

£300-500







62

CHINESE HUANGHUALI HEXAGONAL CHAIR

20TH CENTURY

二十世紀 黃花梨六方椅

the double-cushioned straight top rail continuing down to a pair of straight arms pipe-joined to the frame, the central splat pierced with an openwork *ruyi* head and a scrolling base, all above a hard-mat seat within a hexagonal frame supported on four square-section legs joined by stretchers

98cm high x 75cm wide x 55cm deep

Note: A closely comparable example was sold in this saleroom, 20 March 2018, lot 62.

£1,000-1,500

63

FINE AND RARE CHINESE ZITAN CARVED ARCHAISTIC RECTANGULAR DING-FORM VESSEL WITH COVER

QING DYNASTY, 18TH CENTURY

清 紫檀嵌鏍鈿出戟饕餮紋仿古方鼎 帶青金石嵌鏍鈿雙螭龍太極鈕蓋

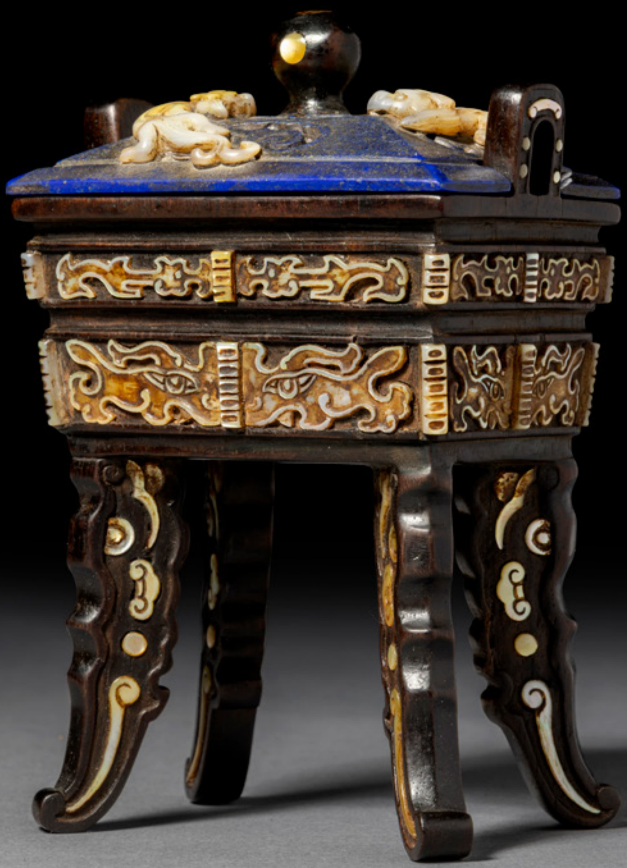
carved in archaistic bronze *ding* form, the square body supported by four elaborate zoomorphic blade legs and surmounted with two upward handles, the body inlaid with mother-of-pearl decoration on each face of a band of stylised taotie mask and another band of two confronting chi-dragons, the stepped cover reticulately carved from a piece of lapis lazuli with four ruyi-cloud apertures, further adored with two clambering mother-of-pearl chi-dragons in high relief, the zitan finial atop with mother-of-pearl inlaid *Taiji* motif

11.2cm high

Note: It is extremely rare to find archaistic *ding*-form vessels of the Qing dynasty made of wooden material. They are more commonly made of bronze, cloisonne enamel, porcelain or jade. Two Qing dynasty burlwood root censers of ding-form are comparable to the present example in their wooden material: one was in the Qing Court collection and now in the National Palace Museum, Taipei, museum number: Gu Diao 故雕 236; the other was sold at Sotheby's Hong Kong, 07 April 2010, lot 1743. A further comparable example of *ding*-form vessel, made of unusual rhinoceros horn material and dated to the Qianlong period, was in the Mary and George Bloch Collection and sold at Sotheby's Hong Kong, 23 October 2005, lot 114.

清代仿古方鼎以木質製成者極為罕見，常見者多以銅、掐絲琺瑯、瓷器或玉製成。兩件可資比較之清前至中期癭木鼎式爐，附元白玉秋山頂，清宮舊藏，今存於臺北國立故宮博物院，館藏編號「故雕236」；另一件2010年4月7日售於香港蘇富比，拍品1743。另有一件以犀角製成之清乾隆鼎式器，瑪麗與喬治・布勞赫舊藏，2005年10月23日售於香港蘇富比，拍品114。

£5,000-8,000



64

CHINESE KINGFISHER FEATHER HEADDRESS

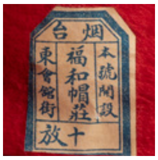
QING DYNASTY, 19TH CENTURY

清 點翠「禧禱祿」鈿子 帶漆盒

漆盒蓋內籤: 煙臺，本號開設，福和帽莊，東會館街，十放

elaborately decorated and inset with seed pearls and other semiprecious stones depicting a flower basket on the front, further with butterflies, flowers, and auspicious emblems, the front below the decorations with three characters 'Xi Shou Lu' (happiness, longevity, prosperity), with a red-lacquer box

hat: 18cm wide



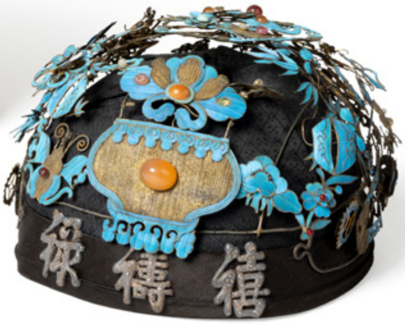
烟台

本號開設

福和帽莊

東會館街

十放



Provenance: Formerly in a Private English collection

前英格蘭私人收藏

Note: Inside of the hat with a rectangular paper label attached, reading 'Yen Tai/ Ben Hao Kai She/ Fu He Mao Zhuang/ Dong Hui Guan Jie/ Shi Fang', showing this hat was either made or traded via the Fuhe Milliner located at Yantai city, Shandong province.

£1,500-2,000

65 Y

GROUP OF THREE CHINESE OFFICIAL'S COURT HATS WITH A LACQUER HAT BOX

QING DYNASTY, 19TH CENTURY

清 珊瑚頂戴吉服冠涼帽兩件、素金頂戴吉服暖帽 及 珊瑚頂戴朱緯 帶漆盒

漆盒蓋內印: 粵東省城狀元坊中約元茂造

comprising: two summer court hats with coral finials; a black fur winter hat with gold coloured finial; one red tassels with coral finial, inside a fitted lacquer box

largest hat: 30.5cm diameter; box: 34cm diameter x 32cm high

Provenance: Private Scottish collection, Edinburgh

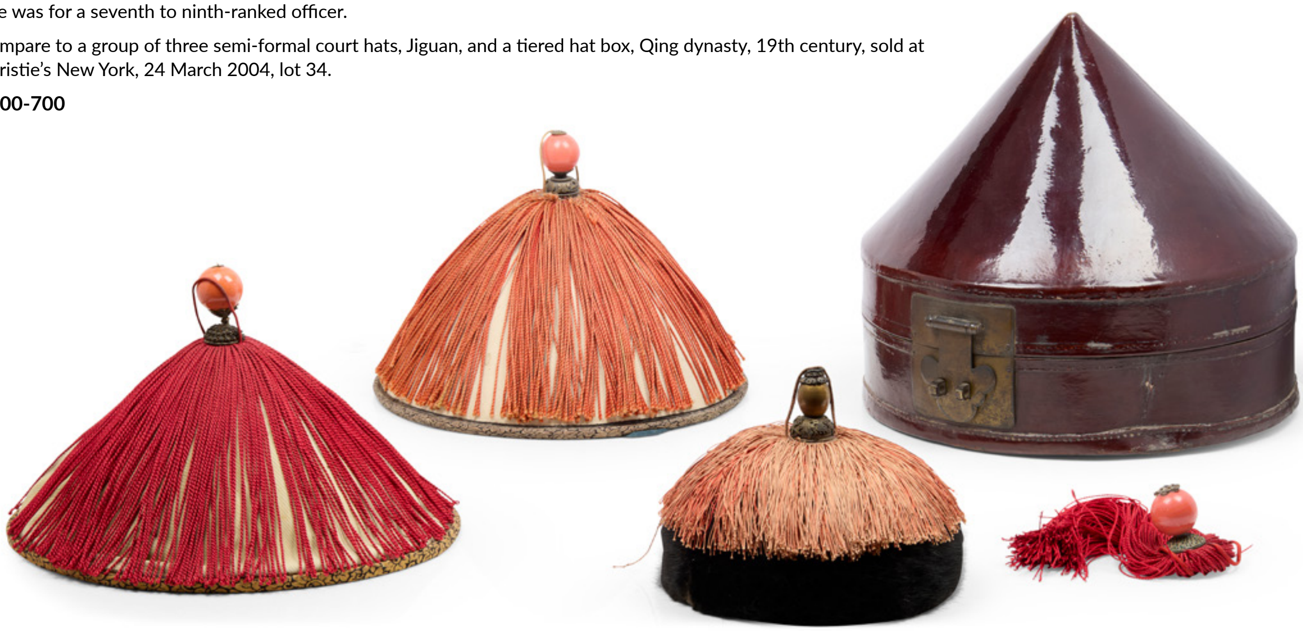
蘇格蘭私人收藏，愛丁堡

Note: The interior of the box's cover is stamped with a maker's mark, indicating that it is made by Yuan Mao, in Zhuangyuan Fang, Guangdong.

The coral finials on the summer hats indicate that the hats were for a second-ranked civil officer, and the gold-coloured one was for a seventh to ninth-ranked officer.

Compare to a group of three semi-formal court hats, Jiguan, and a tiered hat box, Qing dynasty, 19th century, sold at Christie's New York, 24 March 2004, lot 34.

£500-700



66

CHINESE CARVED BOXWOOD OF A CRAB

QING DYNASTY

清 黃楊木雕歲歲和諧擺件

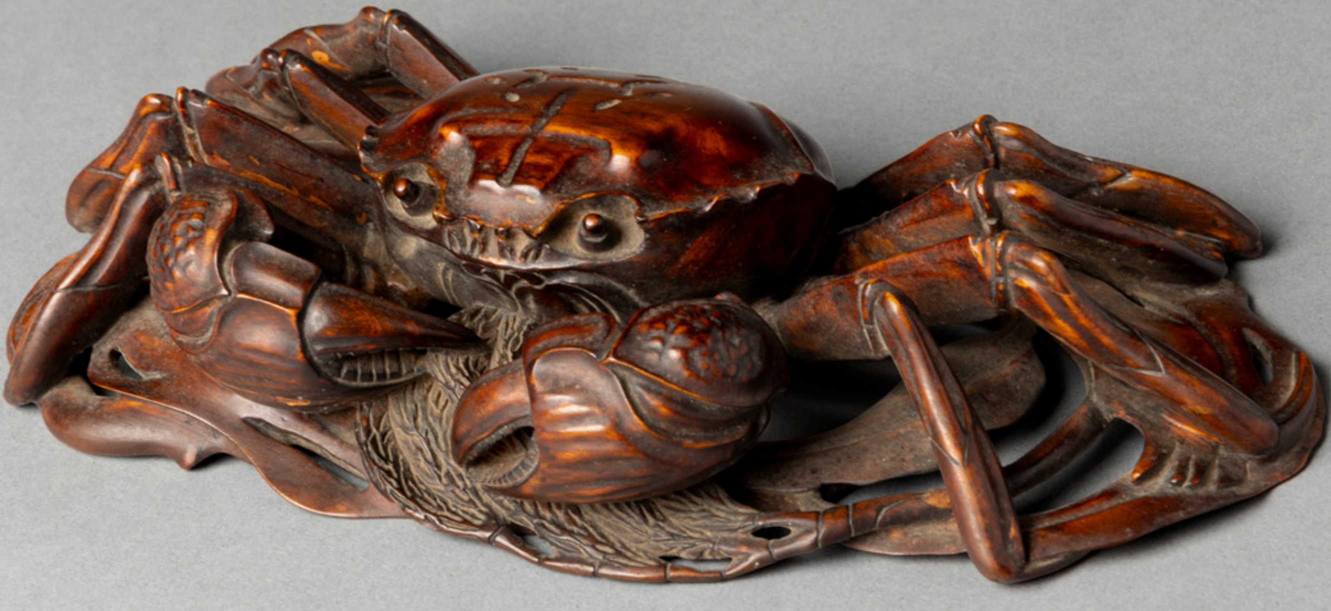
naturalistically carved crouching with long bent legs, the carapace detailed with small eyes, bumps and ridged edges, the large pincers grasping a long stalk of millet

21.3cm wide

Note: A comparable boxwood carving of a lotus leaf with frog, dated to the Qing dynasty, Qianlong period, is in the collection of the National Palace Museum, Taipei, museum no. 贈雕 *Zeng Dia* 297. Another closely comparable boxwood carving of a crab, Qing dynasty, is in the collection of the Luoyuan Museum, Fujian province.

參一清乾隆雕黃楊木荷葉及蛙擺件，收藏於台北國立故宮博物院，館藏號「贈雕297」；另參一清代黃杨木雕螃蟹，藏於福建羅源縣博物館。

£4,000-6,000



67

CHINESE SILK EMBROIDERED 'BIRD' PANEL

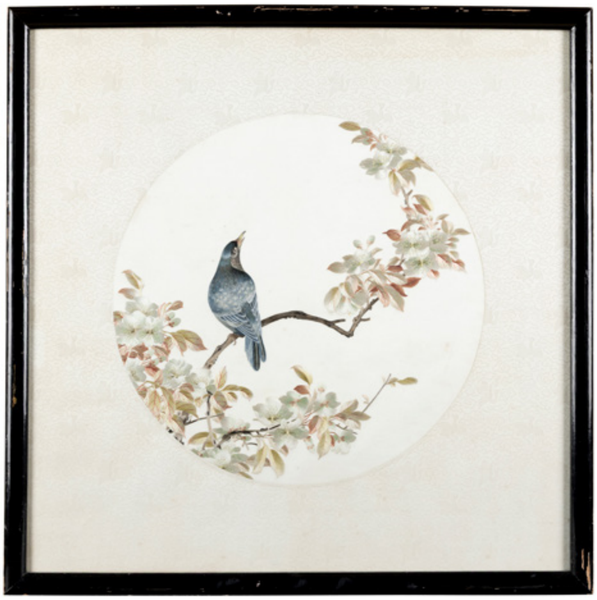
LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

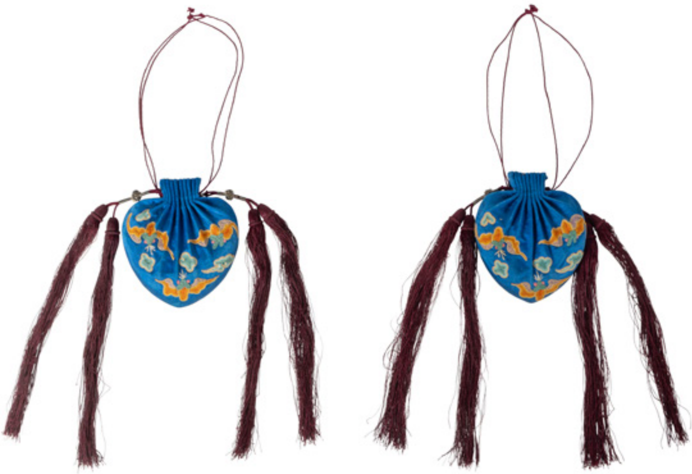
清末民初 象牙白地刺繡花鳥圖 鏡框

of circular form, intricately embroidered with a bird perching on a flowing branch looking up, on an ivory ground, framed

41.3cm diameter; frame: 64.8cm x 64.7cm

£400-600





68

PAIR OF CHINESE CERULEAN-BLUE-GROUND EMBROIDERED 'BATS AND CLOUDS' PURSES

QING DYNASTY, 19TH CENTURY

清 藍地刺繡雲蝠紋荷包(一對)

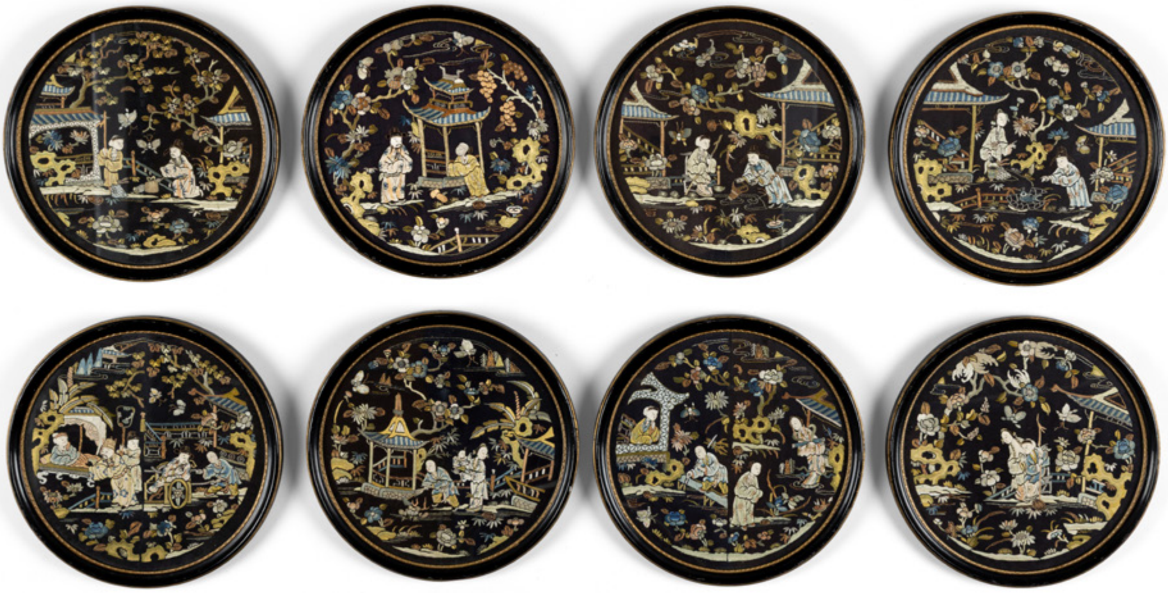
each of heart-shape, finely embroidered with colourful *ruyi* clouds and bats picked out in varying shades of orange, green and purple, all on a bright cerulean-blue ground, each purse suspending a burgundy tassel from an endless knot (2)

7.5cm wide each

Provenance: Previously in the collection of Linda Wrigglesworth, London, acquired in the 1990s; Sold at Bonhams London, 13 May 2022, lot 139

前倫敦Linda Wrigglesworth收藏,於20世紀90年代入藏;2022年5月13日售於倫敦邦翰斯,拍品139

£1,000-1,500



69

GROUP OF EIGHT CHINESE SILK EMBROIDERED ROUNDLES

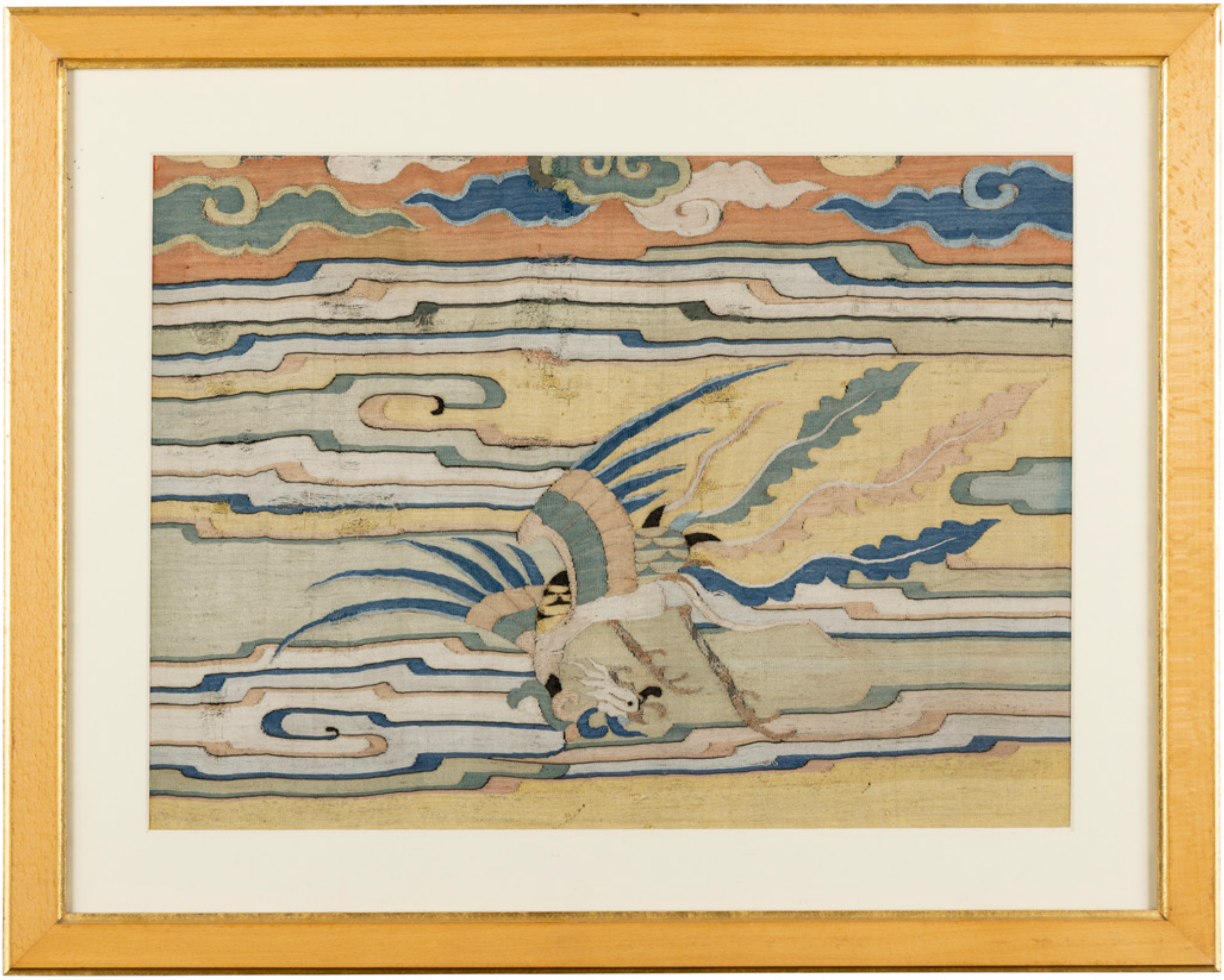
QING DYNASTY, 19TH CENTURY

清 墨地刺繡庭院人物紋圓屏 鏡框(共八幅)

each depicting figures in garden with pagoda on black ground, framed (8)

22cm diameter each

£1,200-1,800



70

CHINESE KESI TAPESTRY ‘CRANE’ PANEL

MING DYNASTY, WANLI PERIOD

明萬曆 緙絲祥鶴掛屏 鏡框

depicting a phoenix in flight amongst colourful linear clouds below *ruyi* clouds, framed

36.5cm x 50cm; frame: 52.5 x 66.4cm

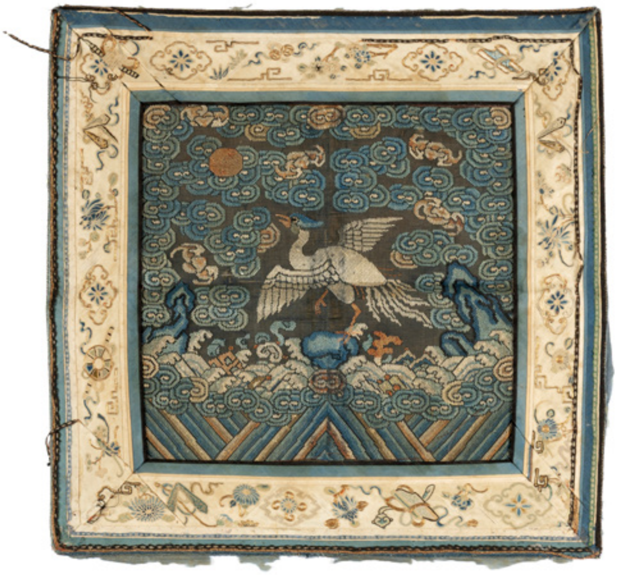
Provenance: Private English collection, England; acquired at an antique fair at Olympia from Michael Frances, the then owner of The Textile Gallery in Mayfair, with an original receipt dated 10th June 2002; together with a letter and research note from the gallery.

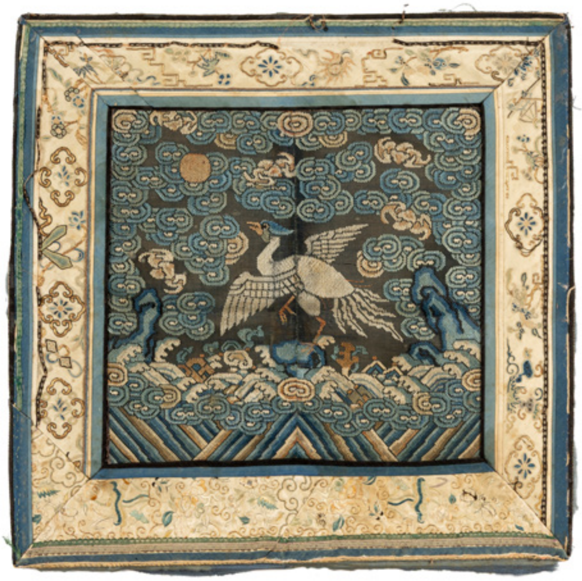
英格蘭私人收藏；2002年6月10日於Olympia古董博覽會購自當時位於倫敦梅費爾之「The Textile Gallery」畫廊主人麥可·法蘭西斯（Michael Frances），附收據原件；另附該畫廊所出具之信函及研究。

Note: According to the research note from The Textile Gallery: “This superb section from a *kesi* tapestry-weave panel once formed the upper part of a chair cover…was intended to hang over the back of the chair.”

A comparable *kesi* ’phoenix’ panel, 17th century, was sold at Sotheby’s New York, 28 March 2023, lot 979. Also see a related *kesi* ‘double phoenix’ rank badge, Ming dynasty, in the Smithsonian American Art Museum, accession no. F2017.7

£2,000-3,000





71

PAIR OF CHINESE GAUZE 'SILVER PHEASANT' RANK BADGES

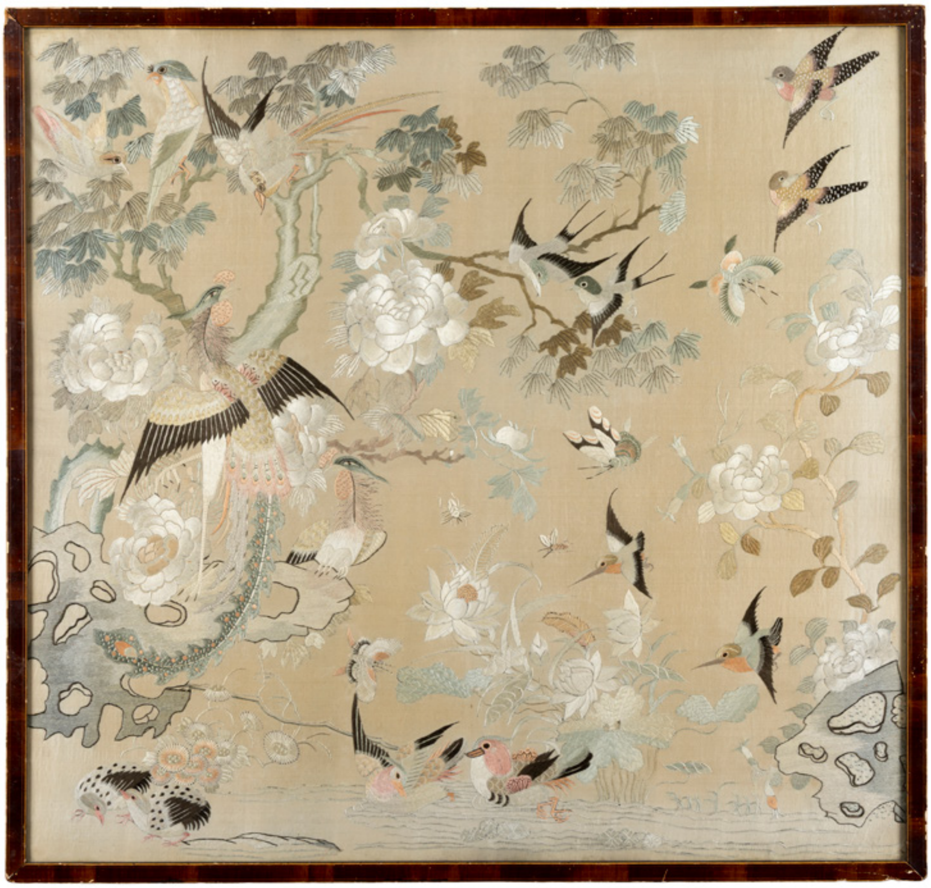
QING DYNASTY, 19TH CENTURY

清 納紗文官五品白鷴補子（一對）

each fifth civil rank badge depicting the white bird perched on a pitted rock, gazing at the sun amongst foaming waves and Auspicious Emblems, surrounded by bats and clouds, the ivory ground border auspicious emblems (2)

42cm x 41.5cm each

£800-1,200



72

LARGE CHINESE CANTON SILK EMBROIDERED 'HUNDRED BIRDS' PANEL

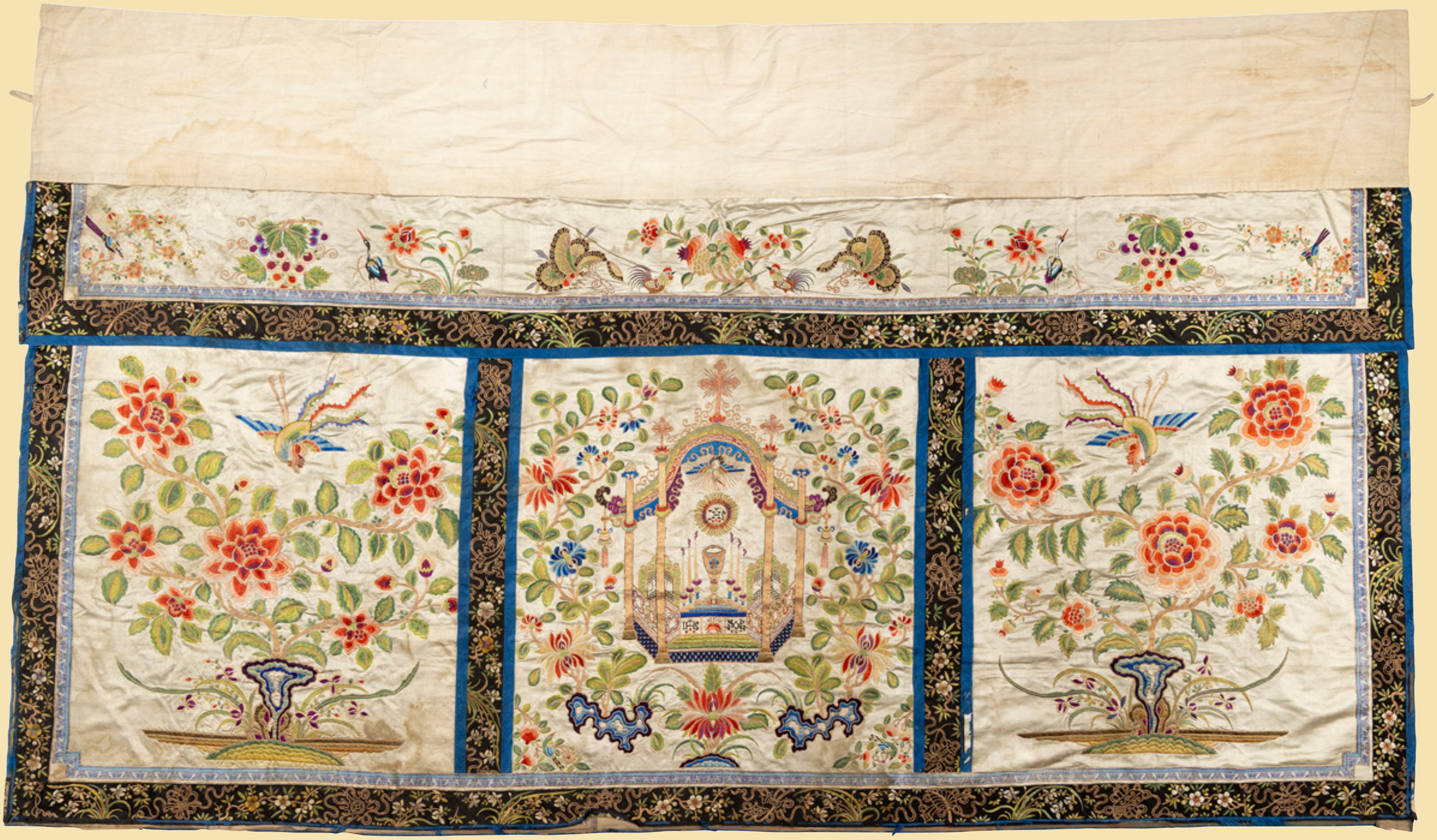
QING DYNASTY, 19TH CENTURY

清 粵繡象牙白地百鳥爭鳴圖掛屏 鏡框

the creamy white ground embroidered with a multitude of birds, including magpies, mandarin ducks, quails, phoenixes, and other birds, all amongst pine tree, blossoming peonies, lotuses and craggy rocks, framed

66.5cm x 69.8cm;
frame: 70.2cm x 73.8cm

£800-1,200



73

RARE AND LARGE CHINESE IVORY-GROUND SILK EMBROIDERED ‘CHRISTOGRAM’ PANEL

QING DYNASTY

清 大型象牙白地刺繡花鳥庭院基督教符號橫幅

of rectangular form, lower larger register in three square panels, the centre decorated with a pagoda with an altar offering six candles flanking a goblet below a Christogram ‘IHS’, flanked by two panels decorated with phoenixes and flowers, all below a rectangular panel decorated with birds, flowers and butterflies, surmounted with a cotton band

131cm x 223cm

Provenance: Private English collection, London; according to the current owner, “it belonged to Mrs Vera Hood, who was previously from the Tate and Lyle family, Manor Farm, Bledington, near Chipping Norton. It’s been in the family for a long time and has been stored in a drawer.”

英格蘭私人收藏，倫敦；據藏家所述：「此件原屬於維拉·胡德夫人（Mrs Vera Hood），她曾是泰特—萊爾（Tate and Lyle）家族的一員，來自布萊丁頓莊園，靠近英格蘭牛津郡奇平諾頓。此物在家族中已傳承許久，一直存放於抽屜之中。」

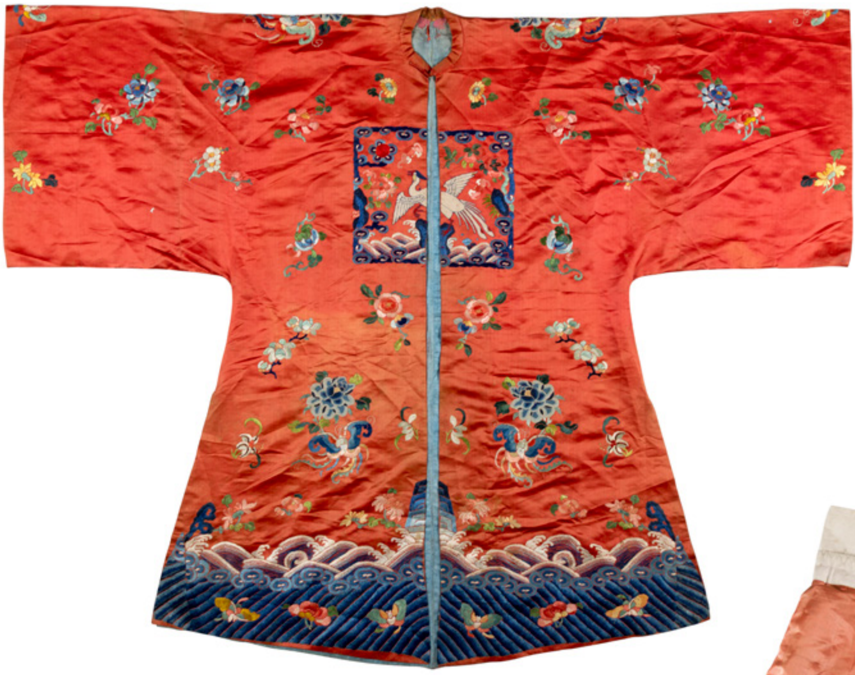
Note: This Chinese Canton School large panel was likely custom-made for an altar table of a monastery. The central panel with two ‘IHS’ initials stand for a Christian monogram for Jesus Christ, derived from the first three letters of the Greek word for Jesus (ΙΗΣΟΥΣ). The Chinese-style pagoda topped with three crosses strongly indicates the religious usage of this panel.

Compare to two related Chinese silk embroidered hangings, Guangzhou (Canton), for the Western export market, Qing Dynasty, early 19th century, sold at Sotheby’s London, 23 May 2023, lot 29. One of the former was possibly from the same set as a panel in the Victoria and Albert Museum, London, accession no. E.1-1980.

此粵繡大屏極有可能是為一座基督教教堂供桌特別訂製的桌圍。橫幅的中央方格飾以「IHS」字母，此為基督教象徵耶穌基督的聖名縮寫，源自希臘文「ΙΗΣΟΥΣ」前三個字母。中式寶塔上方三個十字架進一步顯示此繡屏之西方宗教用途。

兩件清代十九世紀初相關的粵繡掛屏，售於2023年5月23日倫敦蘇富，拍品29，其中一件或可能與現藏於維多利亞與艾伯特博物館之相似粵繡掛屏出自同一組作品，館藏號E.1-1980。

£3,000-5,000



74

CHINESE RED-GROUND SILK EMBROIDERED LADY'S IMFORMAL JACKET

QING DYNASTY, 19TH CENTURY

清 紅地刺繡九品文官綬帶鳥補子對襟外套

with a paradise flycatcher rank badge of the ninth civil grade to the centre front and back, further with floral sprays, all above *lishui* band on the lower border

152cm wide across sleeves

£800-1,200

75

CHINESE PINK-GROUND SILK EMBROIDERED PLEATED SKIRT

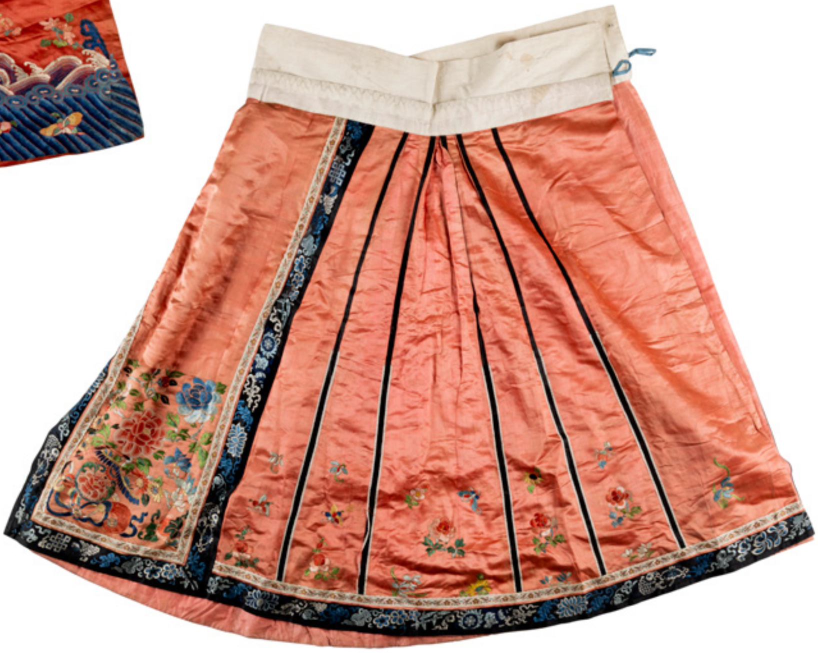
QING DYNASTY, 19TH CENTURY

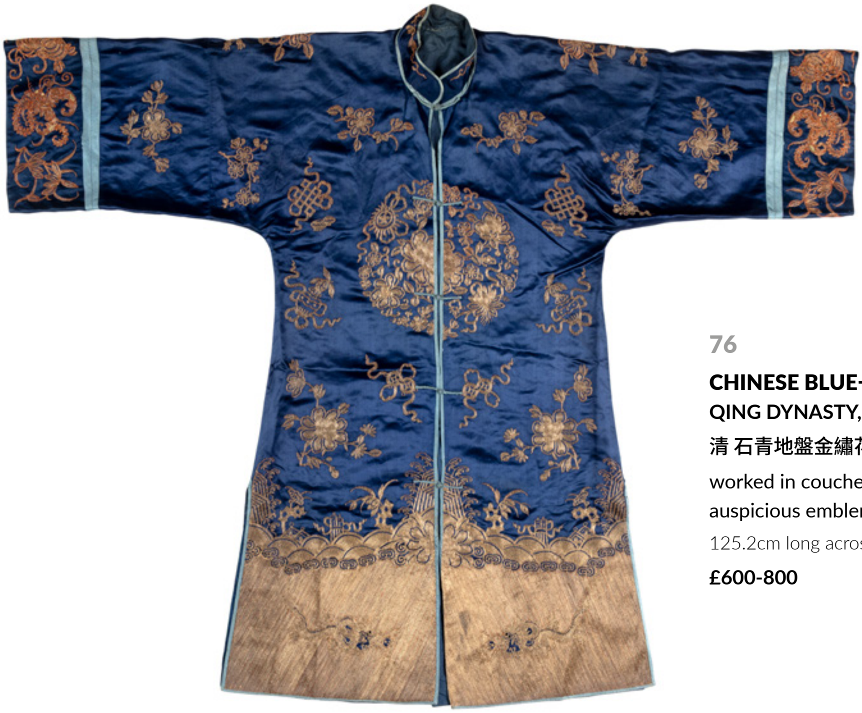
清 粉紅地刺繡花蝶紋馬面裙

the front and back main panels decorated with flowering peonies, smaller panels with butterflies and flowers, all on a pale red ground, topped with white cotton waistband

93cm high

£500-700





76

CHINESE BLUE-GROUND SILK EMBROIDERED LADY'S ROBE

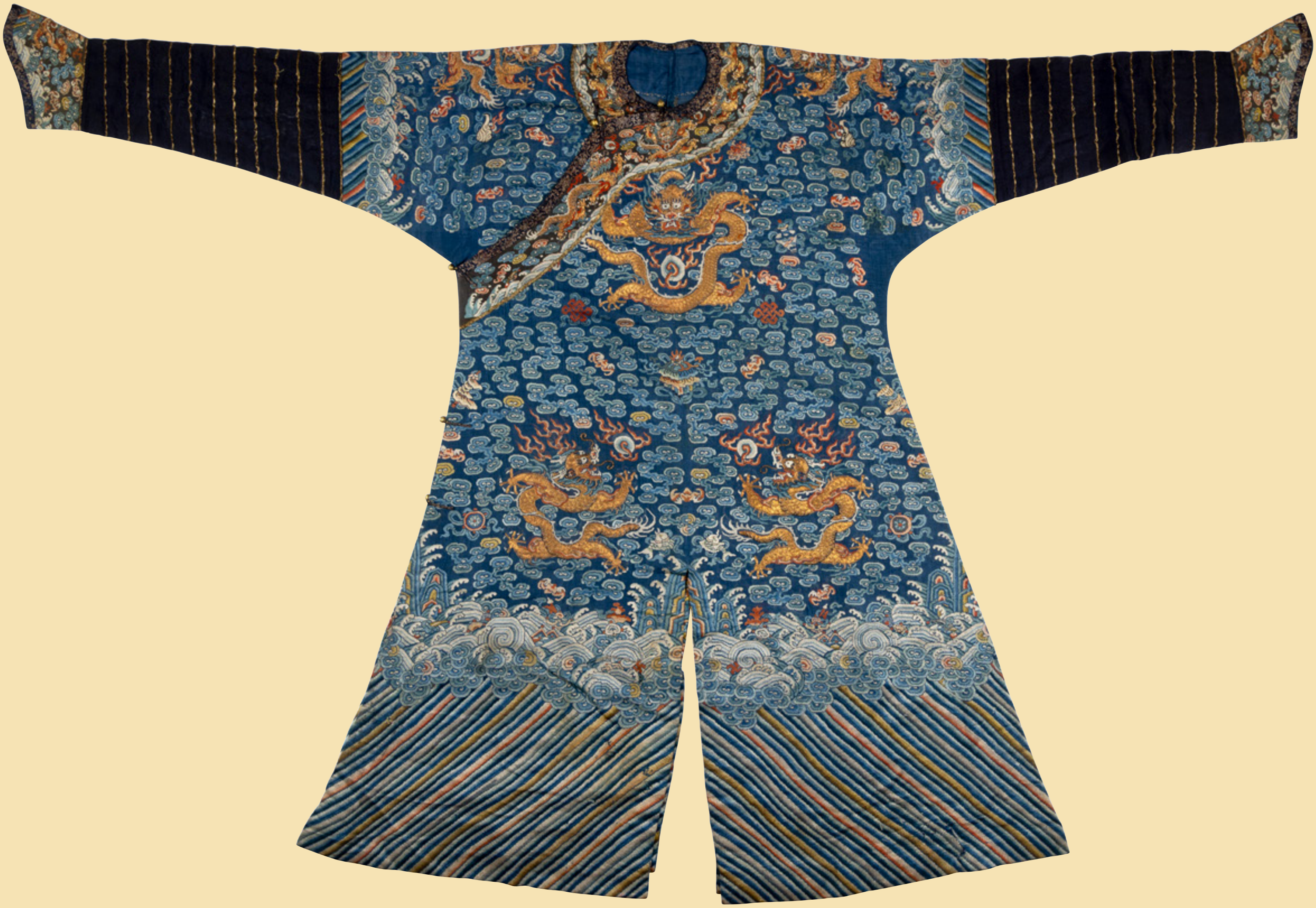
QING DYNASTY, 19TH CENTURY

清 石青地盤金繡花卉紋對襟女衫

worked in couched gold thread with scattered floral sprays and auspicious emblems above *lishui* border

125.2cm long across sleeves

£600-800



77

CHINESE BLUE-GROUND GAUZE 'NINE DRAGONS' SUMMER ROBE, JIFU

QING DYNASTY, 19TH CENTURY

清 藍地納紗繡金九龍雲蝠紋吉服袍

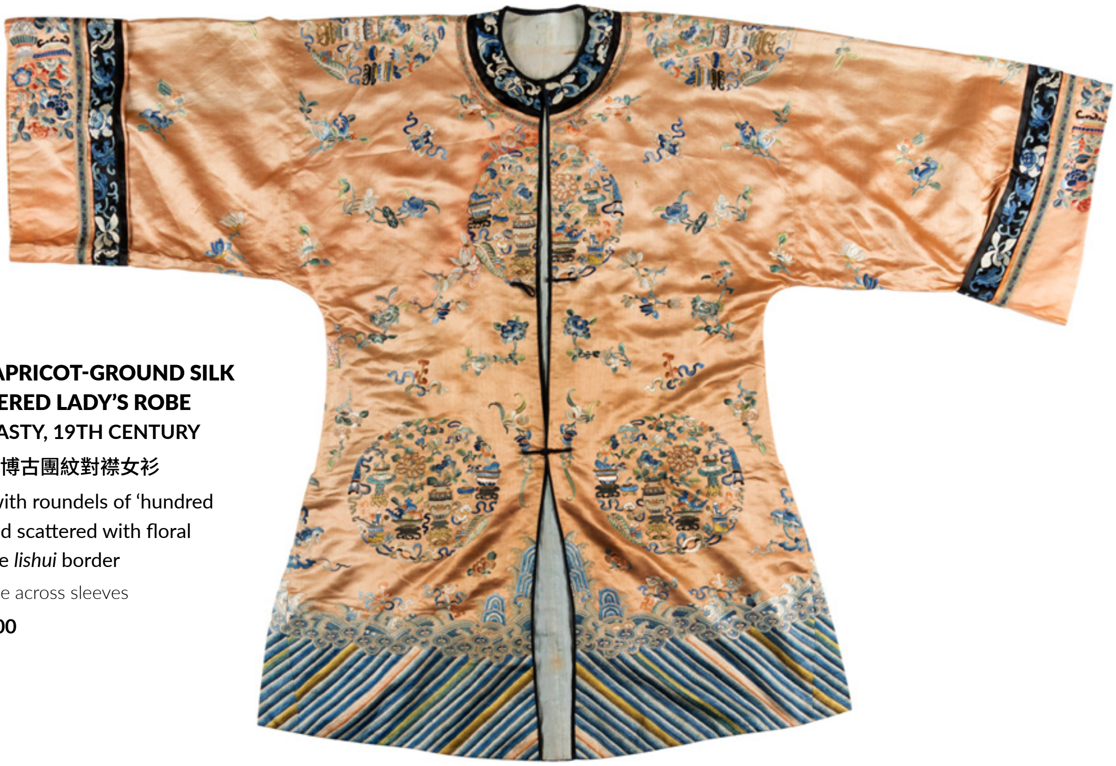
finely embroidered in couched gold thread with nine five-clawed dragons, two on the front and back shown front facing while the others reach for the pearl, all amidst *ruyi* clouds interspersed with the attributes of the Eight Taoist Immortals and bats, all set above *lishui* stripes and auspicious emblems emerging from swirling waves and soaring mountain, the sleeves terminating in horse-hoof cuffs, the collar band and cuffs similarly embroidered and edged with gold brocade

215cm wide across sleeves

Provenance: Formerly in a private English collection, the robe had been in the family for years.

Note: Compare to a blue-ground summer gauze 'dragon' robe, Qing dynasty, 19th century, with more elaborate crashing waves above *lishui*, was sold at Sotheby's New York, lot 1055

£5,000-8,000



78

CHINESE APRICOT-GROUND SILK EMBROIDERED LADY'S ROBE

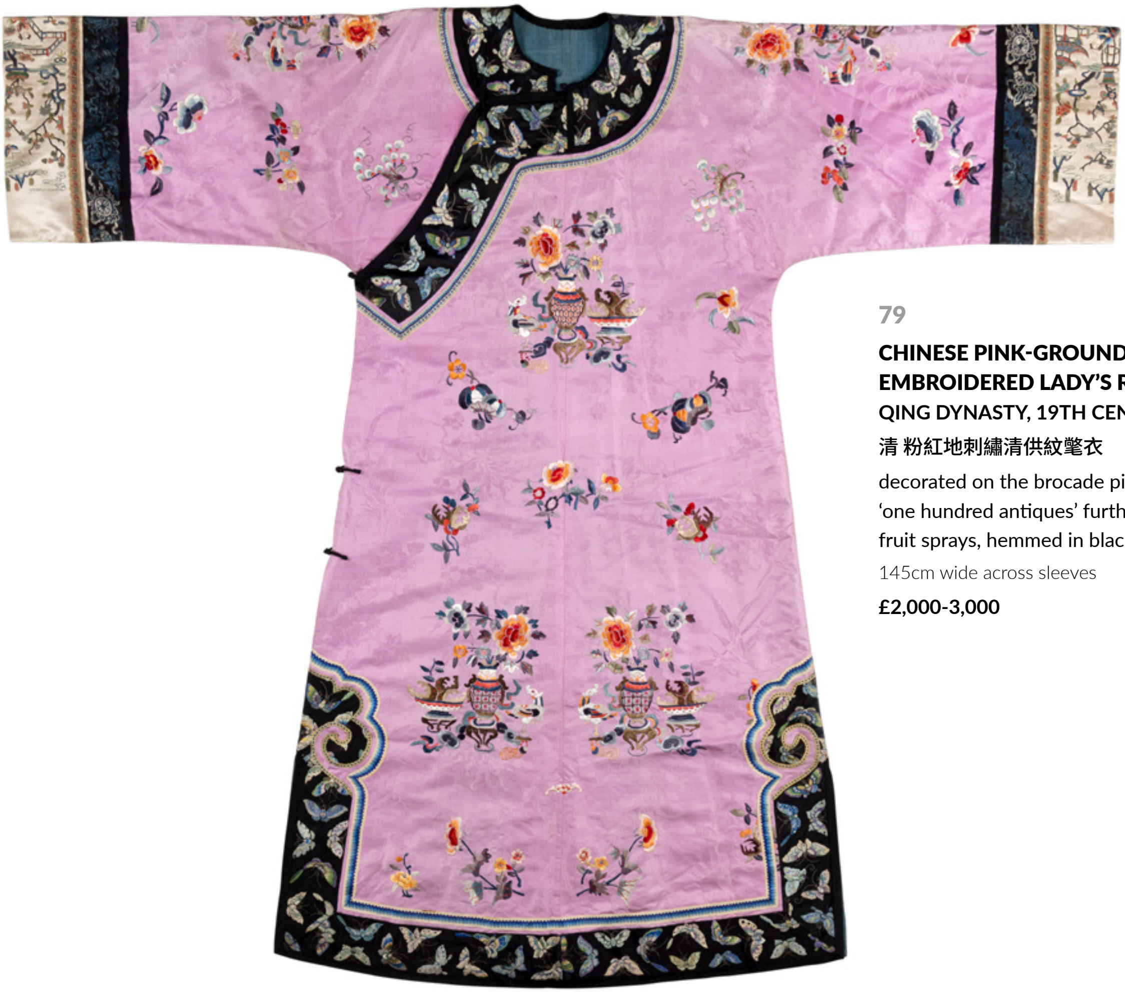
QING DYNASTY, 19TH CENTURY

清 杏地刺繡博古團紋對襟女衫

decorated with roundels of 'hundred antiques' and scattered with floral sprays above *lishui* border

157.7cm wide across sleeves

£1,800-2,200



79

CHINESE PINK-GROUND SILK EMBROIDERED LADY'S ROBE

QING DYNASTY, 19TH CENTURY

清 粉紅地刺繡清供紋氅衣

decorated on the brocade pink silk ground with 'one hundred antiques' further with floral and fruit sprays, hemmed in black with butterflies

145cm wide across sleeves

£2,000-3,000

METALWARE
(LOTS 80-111)

80

PAIR OF CHINESE GOLD ‘MAKARA’ EAR RINGS

SONG/JIN DYNASTY

宋/金代 金質錘揲摩羯花卉紋茄式耳飾（一對）

each of aubergine form, one end with a large mythical creature *makara head with scaly body and bulging eyes, a blossoming flower on leafy stalk issuing from makara*’s mouth, the narrow side further adorned with nine gold beads, with a later box (2)

3.5cm wide each; 6g in total

Provenance: Private collection, London

倫敦私人收藏

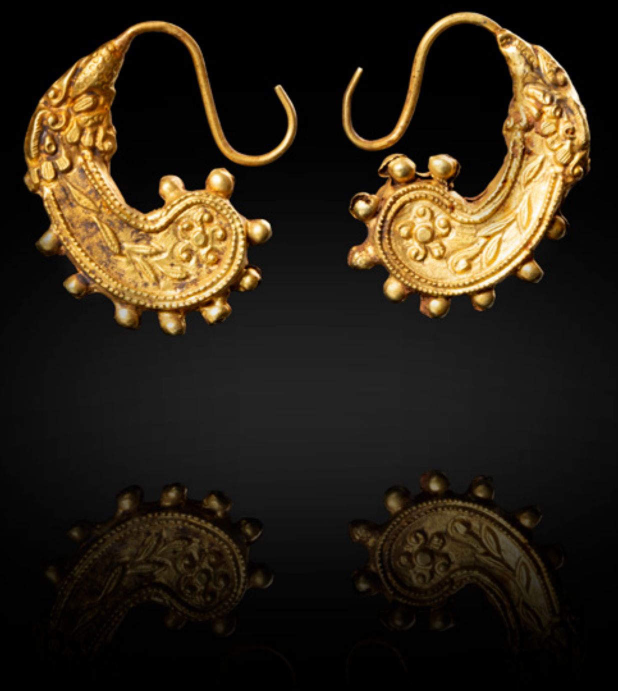
Note: The design of these earrings likely imitates aubergine, a popular type of imported vegetable from Silla during the Song/Jin period. Accordingly, Volume 29 of the Song Dynasty’s *Zhenglei Bencao* states: ‘Aubergine, a species native to Silla, has a light purple hue, a long stem, and a sweet taste. Today, its seeds are found in a wide variety of vegetable gardens throughout China.’ A pair of silver-gilt aubergine-shaped earrings, weighing a total of 4.4 grams, were unearthed from a Song Dynasty tomb in Gao’an County; they are outlined with a scrolling tendril in the centre and decorated with nine semicircles on the outer edges, and are closely comparable to the present example in shape and design. See Yang Zhishui, Types and Styles of Gold and Silver Jewelry Excavated from Southern Song Dynasty Tombs (webpage archive: https://mp.weixin.qq.com/s/MM6vUEw5EeQTnY1bnO59EQ).

The makara pattern, popular on Liao Dynasty earrings, was also adopted by the Song Dynasty. However, this imported pattern likely told a local story, the legend of the fish transforming into a dragon. For comparable gold *makara-shaped* earrings dated to the Liao dynasty: one pair was in the Arthur M. Sackler Collections, sold at Christie’s New York, 26 Mar 2010, lot 1295; another pair is in the collection of the Guanfu Museum, Shanghai, see webpage: http://www.guanfumuseum.org.cn/view.php?cid=116&sid=1.

此耳環造型所仿應即宋金時人所喜的紫茄。宋《證類本草》卷二九云：「茄子，新羅國出一種，淡光微紫色，蒂長，味甘，今其子已遍中國蔬圃中。」高安縣宋墓出土一對銀鎏金紫茄式耳環，共重4.4克，中間勾勒纏枝卷草，外緣飾九個半圓，與本品形制極為相似。見揚之水：〈南方宋墓出土金銀首飾的類型與樣式〉（參見網頁: https://mp.weixin.qq.com/s/MM6vUEw5EeQTnY1bnO59EQ）。

遼代耳環流行的摩羯紋也為宋代所採用，不過原是外來的摩羯紋這時候很可能已在講述本土故事，即魚化龍傳說。類似遼代金摩羯耳環：一對前賽克勒收藏，售於2010年3月26日紐約佳士得，拍品1295；另一對現藏於上海觀復博物館，參見網頁：http://www.guanfumuseum.org.cn/view.php?cid=116&sid=1。

£1,000-1,500

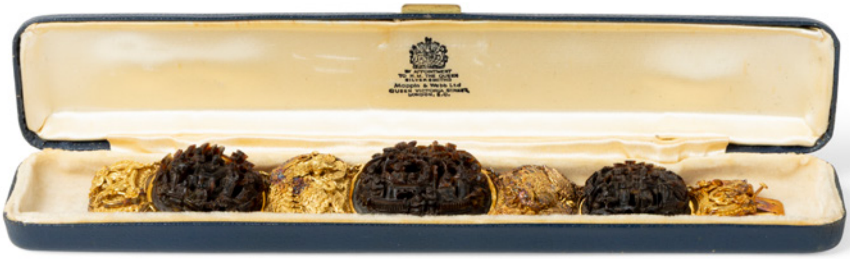


81

CHINESE CARVED TORTOISESHELL AND SILVER GILT FILIGREE BRACELET

QING DYNASTY, 19TH CENTURY

清 銀鎏金鳳凰紋嵌玳瑁人物紋首飾 帶盒



the bracelet with three oval tortoiseshell plaques carved in deep relief with figures under pine trees, alternating with filigree phoenix panels, the clasp formed in two parts decorated with flowers, in a Mappin & Webb box

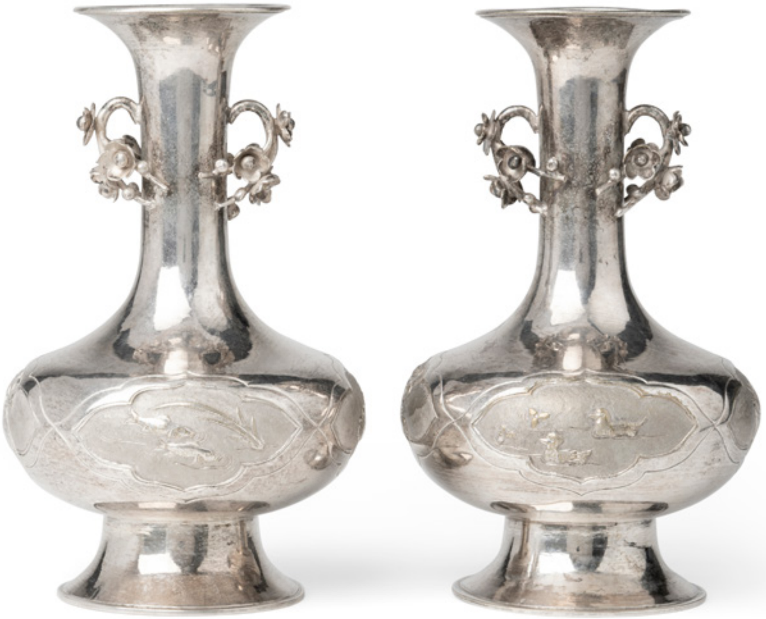
19cm wide; 44g

Provenance: Private English collection, England

英格蘭私人收藏

Note: See a filigree gold and blonde tortoiseshell bracelet in an export ivory case,19th century, was sold at Bonhams Edinburgh, 8 July 2015, lot 153

£1,200-1,500



82

PAIR OF CHINESE EXPORT SILVER PRUNUS-HANDLED VASES

19TH-20TH CENTURY

十九至二十世紀 中國外銷銀開光花鳥水禽紋梅枝耳瓶（一對）

each supported on a splayed high foot, the squatted circular body decorated with four foliate cartouches, alternating with ducks and fish swimming in the ponds and flowers in jardinières against chiselled ground, the slender neck flanked with a pair of prunus branches, the mouth terminating into flaring rim (2)

16.5cm high each; 250g and 253g

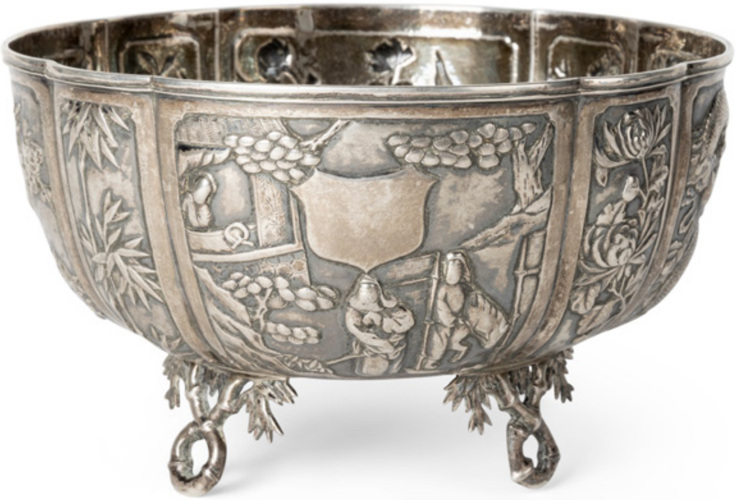
£400-600

83

CHINESE EXPORT SILVER TRIPOD BOWL

W.A., CANTON, CA. 1845-1900

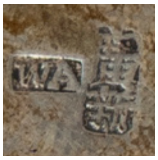
清「WA」、「廣新」款 外銷銀龍紋花鳥圖四足花口碗



the lobed body chased with eight panels alternating with small figures in a garden setting, a four-clawed dragon chasing a pearl, birds on flowering branches, bamboo groves and blossoming chrysanthemums, supported on four leafy bamboo legs, the base marked WA, and a two-character 'Guang Xin' mark

19.5cm diameter; 425g

Note: According to Chinese export silver expert Adrien Von Ferscht, 'W.A.' mark is an undocumented silversmith. (A. Von Ferscht, *Chinese Export Silver 1785-1940*, 4th edition 2015).



£1,000-1,500

84

SMALL CHINESE SILVER-AND-GOLD-INLAID BRONZE HE-FORM 'ANIMAL' WATER DROPPER

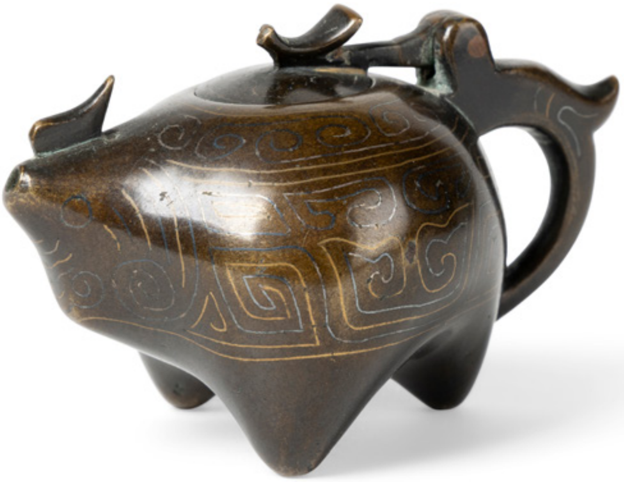
LATE MING TO EARLY QING DYNASTY, 17TH CENTURY

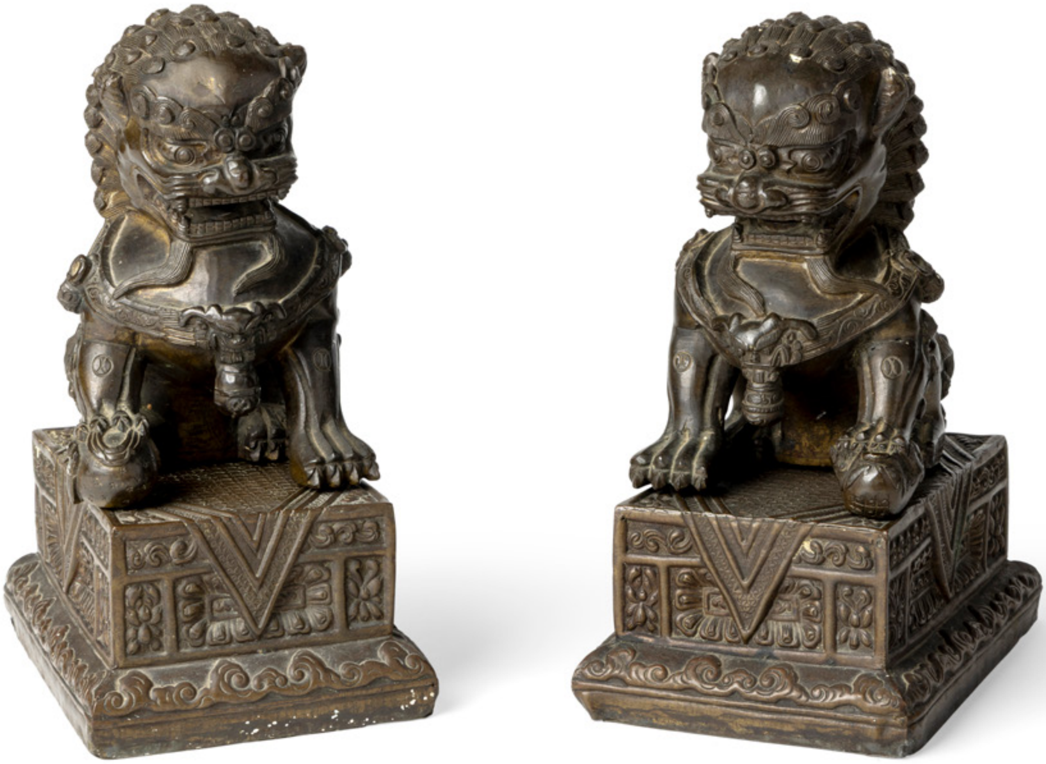
明末清初 仿古銅錯金銀獸首盉型三足水滴

of archaistic bronze ritual pouring vessel *he* form supported on three legs, the spout in the form of a simplified animal head with pointed crown, the loop tail as the handle, the body adorned with a band of archaistic geometric pattern in silver and gold inlaid below swirling decoration

7.5cm wide; 151g

£600-800





85

PAIR OF CHINESE BRONZE BUDDHIST LIONS

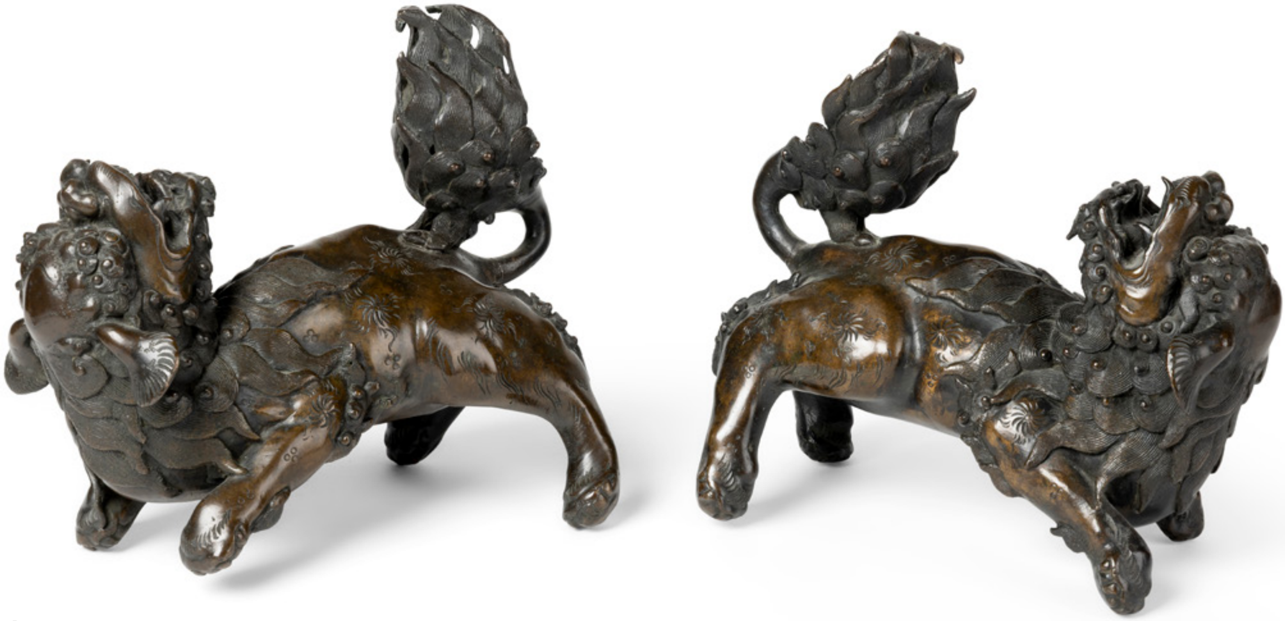
QING DYNASTY, 19TH CENTURY

清 銅鑄佛獅連座擺件 (一對)

each cast seated on their haunches, the male lion with its right front paw resting on a brocade ball, and a matching female with a cub beneath its left paw, both with powerful jaws and a fierce expression beneath the tightly scrolling manes and bell and tassel-ornamented bands across their broad chests, each with a separately cast rectangular stands modelled with brocade covers (2)

18.5cm high each; 2535g and 2726g with stand

£1,500-2,000



86

PAIR OF CHINESE BRONZE BUDDHIST LION-DOGS

MING DYNASTY, 17TH CENTURY

明 銅鑄佛獅(一對)

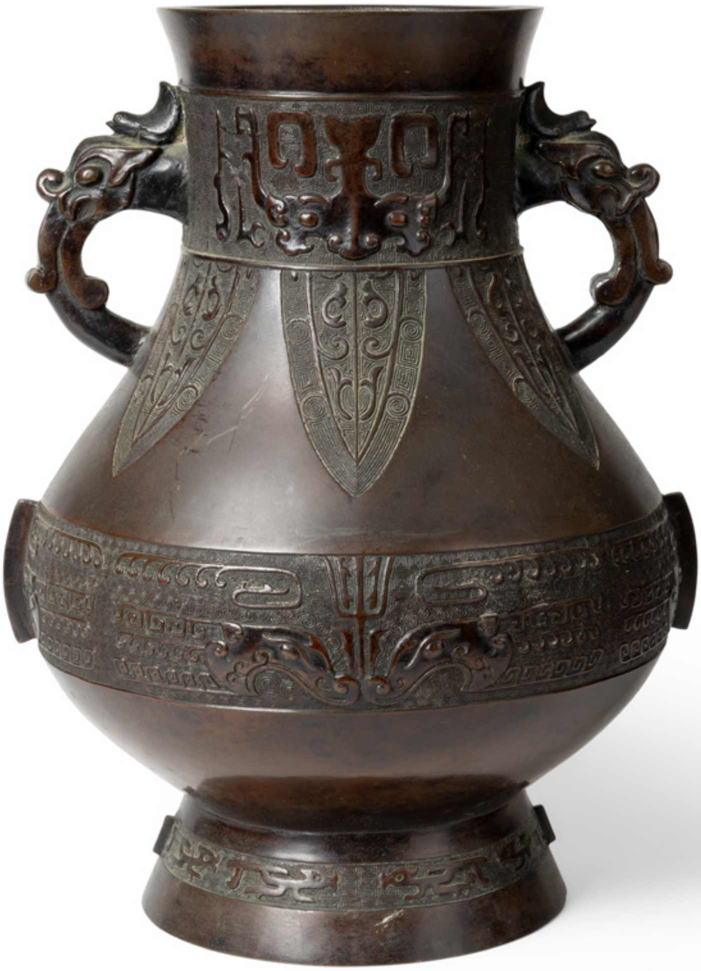
heavily case in naturalistic form, each with its head turned upwards, the mouth fiercely open, the body in striding posture and bushy tail raised high (2)

23cm and 24cm wide; 3860g and 3891g

Provenance: Private English collection, England

英格蘭私人收藏

£500-700



87

LARGE CHINESE ARCHAISTIC BRONZE ‘TAOTIE’ VASE, HU

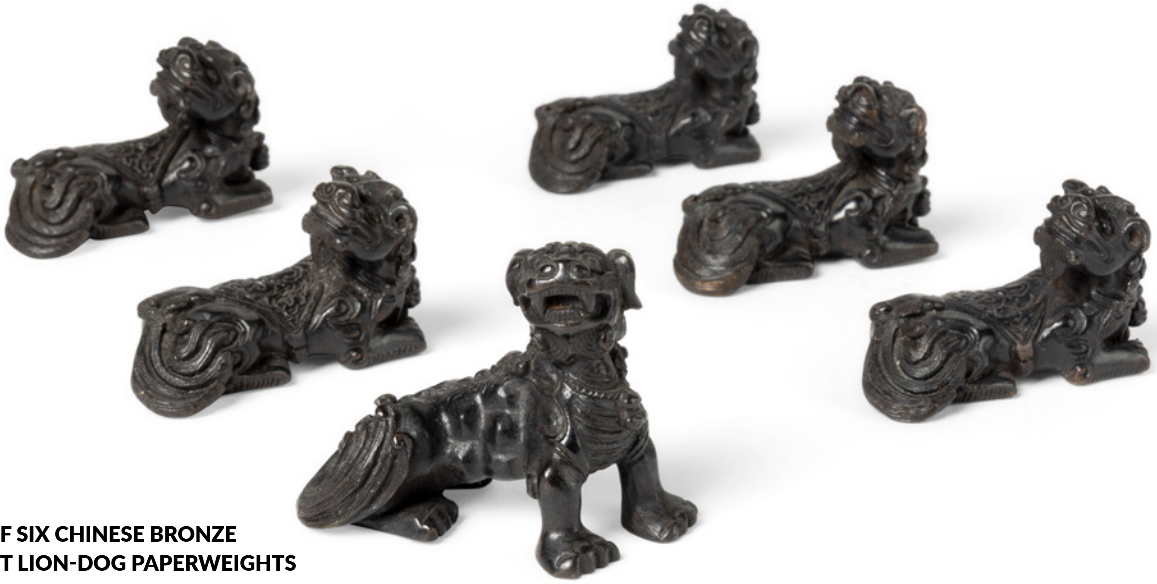
QING DYNASTY, 18TH-19TH CENTURY

清 銅鑄仿古饕餮紋雙耳大壺

heavily cast with flaring neck and foot, the sides set with two stylised-dragon-head loop handles, the body finely cast with a broad band of *taotie* masks below descending formal cicada lappets with archaistic motifs on *leiwen* grounds, the neck with further large taotie masks while the foot with panels of confronting phoenix, the base with four archaistic-style characters within a square

34cm high; 4.3kg

£400-600



88

GROUP OF SIX CHINESE BRONZE BUDDHIST LION-DOG PAPERWEIGHTS

LATE MING TO QING DYNASTY

明末至清 銅鑄佛獅紙鎮（一組六件）

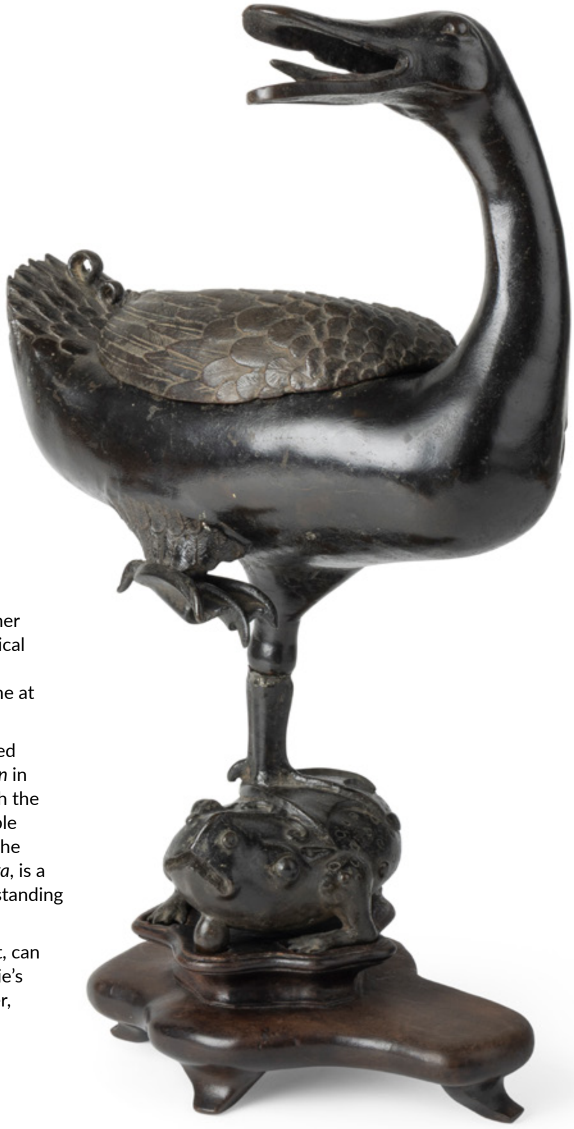
five lion-dogs in the same mould in recumbent position with head turned backwards, the back covered with adorned cloth, and one further lion-dog in half-seated position with its head proudly raised and the spine well-defined, all with bushy tail playfully flicked to the side (6)

7cm wide each; 225g to 230g each

Provenance: Private UK collection

英國私人收藏

£300-500



89

RARE CHINESE BRONZE INCENSE BURNER IN THE FORM OF A DUCK STANDING ON TOAD

MING DYNASTY, 17TH CENTURY

明 銅寶鴨戲金蟾薰爐

cast standing with one leg on a three-legged toad, head turned to the right and beak ajar, the wings with plumage finely rendered and opening up to the vessel, on a bespoke wooden stand

43cm high; 3755g

Provenance: From the estate of the late Peter D. R. Powell (1940-2025); Set up by Peter Powell in Edinburgh in the early 1980s, The Thrie Estaits in Dundas Street was a treasure trove of the eclectic, the beautiful and the quirky. It was hard to find a shop like it, and for nearly forty years, it was the go-to for extraordinary works of art.

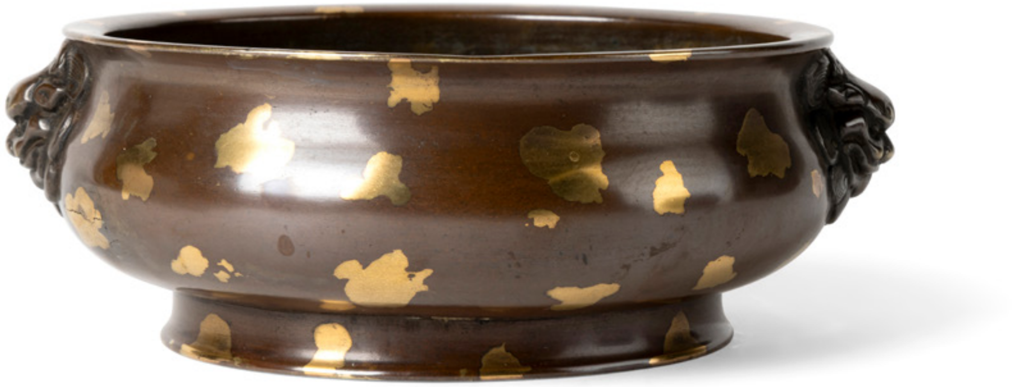
Previously in the collection of Leonard Gow (1859–1936). Born in Glasgow, the son of a shipping magnate, Leonard Gow attended Glasgow University in 1884 to spend a year studying Moral Philosophy. He became senior partner in the shipping company Gow, Harrison & Co, director of the Burmah Oil Company and chairman of several other companies. A noted philanthropist, he founded the Leonard Gow Lectureship on Medical Diseases of Infancy and Childhood in 1919. As remembered by the great-grandson of Leonard Gow, the present lot was displayed in the hall at his grandparents' family home at Hallhill, Renfrewshire during the 1960s and 70s.

Note: Bronze incense burner in the form of a goose or duck, either standing one-legged or two, is a relatively common subject matter. The three-legged toad, known as *jinchan* in Chinese, is a beloved mythical animal believed to beckon wealth, usually depicted with the immortal Liu Hai. However, it is unusual to see a duck standing on a toad. A comparable example, dated to the Ming dynasty, is in the Guanfu Museum, note the similarity of the composition of the duck and toad. According to the museum note, 'duck', in Chinese *ya*, is a homophonic pun for 'press' or 'insistence', and the toad symbolises wealth. The duck standing sideways on the toad implies a guaranteed unexpected, or sudden gain of wealth.

Sold examples of only the duck, Ming dynasty, standing on one leg like the present lot, can be found in auctions, one at Sotheby's Paris, 16 June 2022, lot 72, the other at Christie's New York, 29 Jun 2021, lot 99. A related example of a bronze 'Liu Hai and toad' censer, 17th century, was sold at Sotheby's London, 18 May 2018, lot 437.

£2,500-3,500

PRIVATE BRITISH COLLECTION, LONDON (LOTS 90-92)



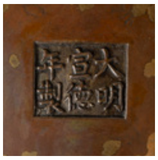
90

CHINESE GOLD-SPLASHED ‘LION-HEAD’ BRONZE CENSER

QING DYNASTY

清 宣德款 銅鑄灑金獅耳爐

the compressed globular body supported on a short spreading foot, below a flared lip, flanked by a pair of lion mask handles, the exterior decorated with irregular splashes of gold, the base cast with a six-character Xuande mark within a recessed panel

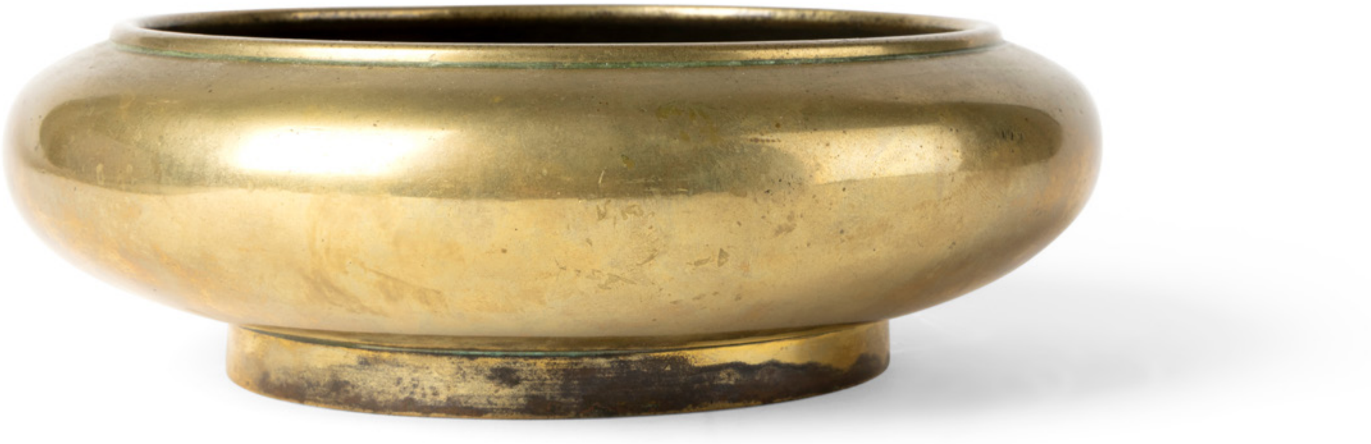


17cm wide; 588g

Provenance: Private British collection, London

倫敦私人收藏

£1,500-2,000



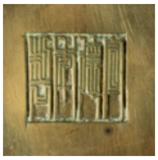
91

CHINESE BRONZE CENSER

XUANDE MARK, LATE MING TO QING DYANSTY, 17TH-18TH CENTURY

明末至清 宣德款 銅鑄香爐

the compressed rounded body supported on a ring foot, the base cast with a four-character Xuande mark in a recessed rectangular panel



19.5cm wide; 2311g

Provenance: Private British collection, London

倫敦私人收藏

£1,500-2,000

92

LARGE CHINESE GOLD-SPLASHED BRONZE HANDLED CENSER

XUANDE MARK, QING DYNASTY, 18TH-19TH CENTURY

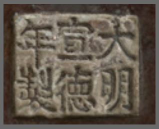
清 宣德款 銅鑄灑金蚰耳大香爐

of compressed globular form with flared rim, supported on a short spreading foot, set with two loop handles on either side, the exterior decorated with irregular splashes of gold, the base with a six-character Xuande mark in a recessed panel

30cm wide; 4.3kg

Provenance: Private British collection, London

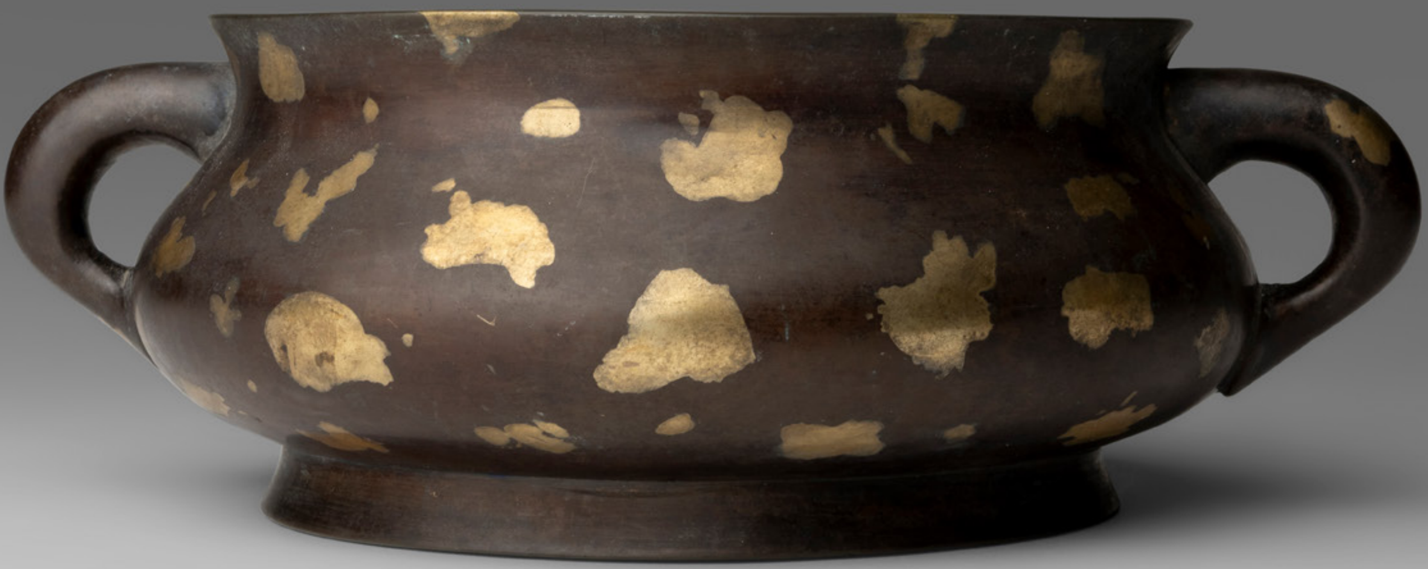
倫敦私人收藏

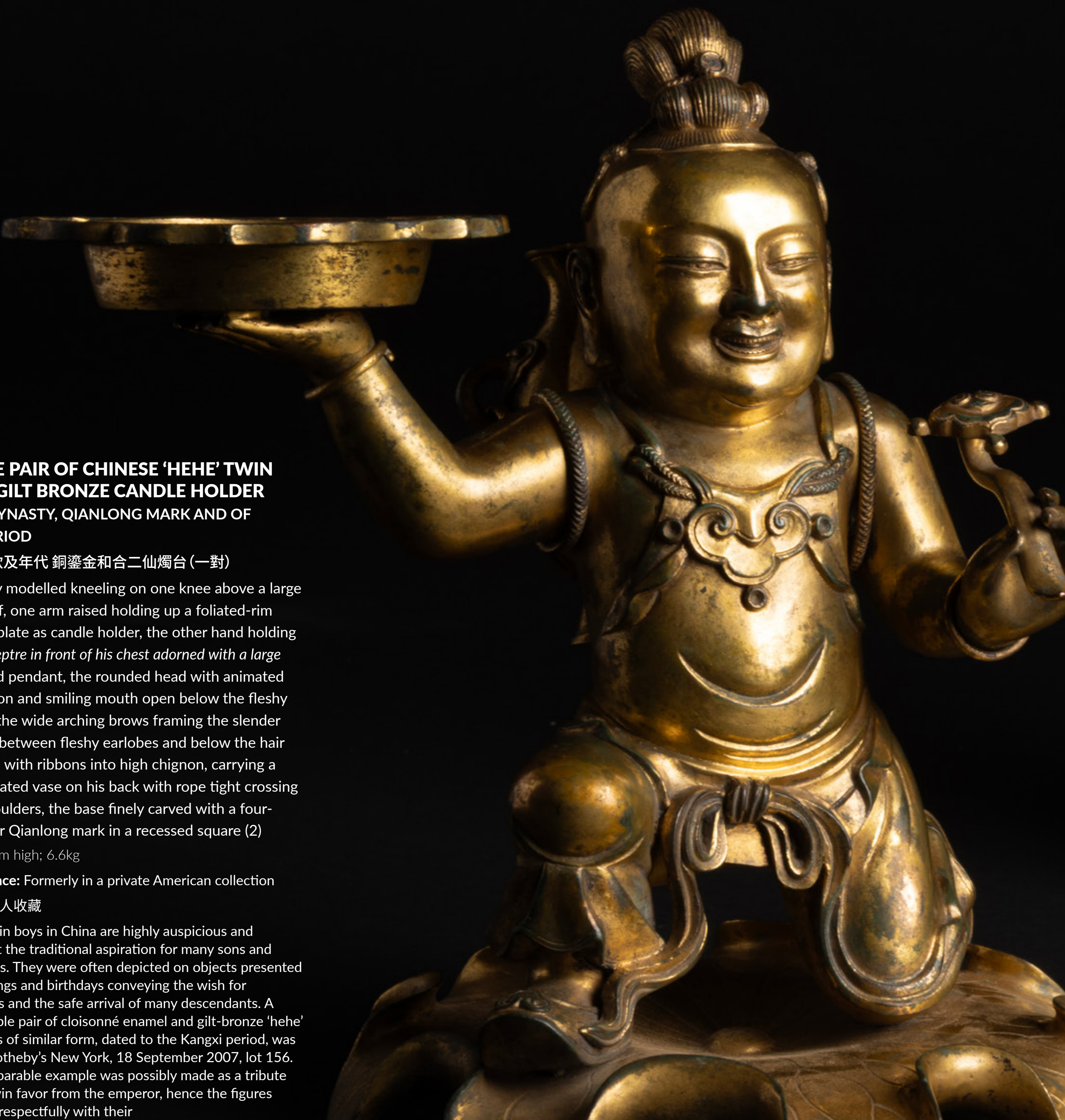


Note: A closely comparable large gold-splashed bronze censer in similar shape, with Xuande mark and dated to the 18th century, was sold at Christie's Paris, 10 Jun 2025, lot 115.

參一近例清十八世紀宣德款銅鑄灑金蚰耳大香爐，2025年6月10日售於巴黎佳士得，拍品115。

£3,000-5,000





93

‡ RARE PAIR OF CHINESE ‘HEHE’ TWIN BOYS GILT BRONZE CANDLE HOLDER

QING DYNASTY, QIANLONG MARK AND OF THE PERIOD

清乾隆款及年代 銅鎏金和合二仙燭台（一對）

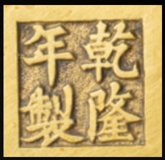
each boy modelled kneeling on one knee above a large lotus leaf, one arm raised holding up a foliated-rim shallow plate as candle holder, the other hand holding a *ruyi sceptre in front of his chest adorned with a large ruyi*-head pendant, the rounded head with animated expression and smiling mouth open below the fleshy cheeks, the wide arching brows framing the slender eyes, all between fleshy earlobes and below the hair fastened with ribbons into high chignon, carrying a large foliated vase on his back with rope tight crossing both shoulders, the base finely carved with a four-character Qianlong mark in a recessed square (2)

each 22cm high; 6.6kg

Provenance: Formerly in a private American collection

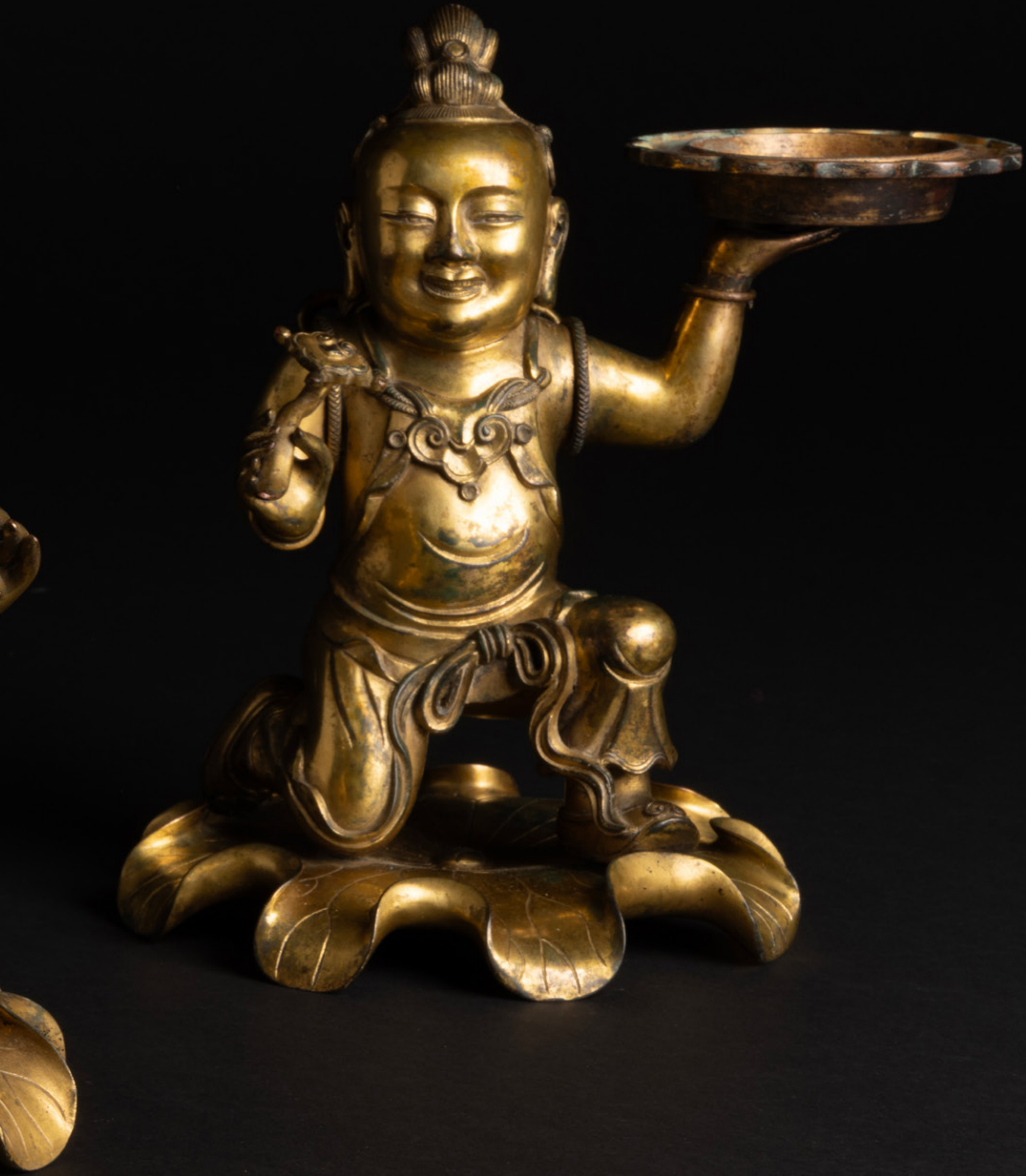
前美國私人收藏

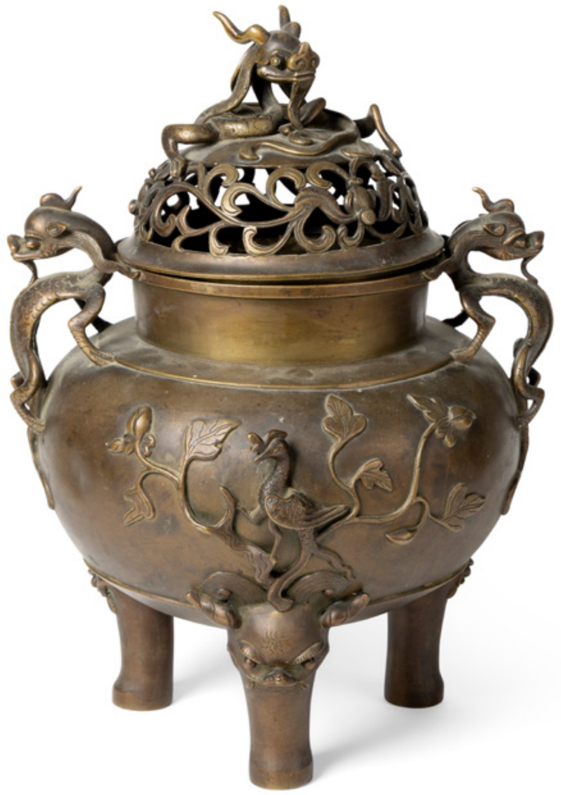
Note: Twin boys in China are highly auspicious and represent the traditional aspiration for many sons and grandsons. They were often depicted on objects presented at weddings and birthdays conveying the wish for happiness and the safe arrival of many descendants. A comparable pair of cloisonné enamel and gilt-bronze ‘hehe’ twin boys of similar form, dated to the Kangxi period, was sold at Sotheby’s New York, 18 September 2007, lot 156. The comparable example was possibly made as a tribute item to win favor from the emperor, hence the figures kneeling respectfully with their arms stretched forward in the pose of presentation.



‡ Reduced rate of 5% import VAT payable on the hammer price

£15,000-20,000





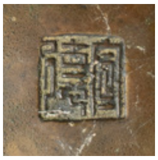
94

LARGE CHINESE DRAGON-HANDLED TRIPOD CENSER WITH COVER

XUANDE MARK, QING DYNASTY, 19TH CENTURY

清 宣德款 銅鑄鳳鳥雙龍耳三足大香爐 帶銅鏤雕蓮花龍首蓋

the globular body cast in high relief with a phoenix on either side, supported on three tall feet adorned with *taotie* masks, the shoulders flanked with a pair of *chi* dragon as handles, the pierced cover topped by an encircling dragon emerging from a lotus pond, the base of the censer with a two-character Xuande mark in recessed square panel



37cm high; 6.3kg

£600-800

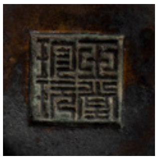
95

CHINESE BRONZE HANDLED CENSER

YUTANG ZHENWAN MARK, QING DYNASTY, 19TH CENTURY

清 玉堂珍玩款 銅蚰耳爐

the compressed globular body supported on a short flaring foot to a flaring neck and rim, set at the shoulders with a pair of loop handles, the base with a four-character 'Yu Tang Zhen Wan' mark in a recessed panel

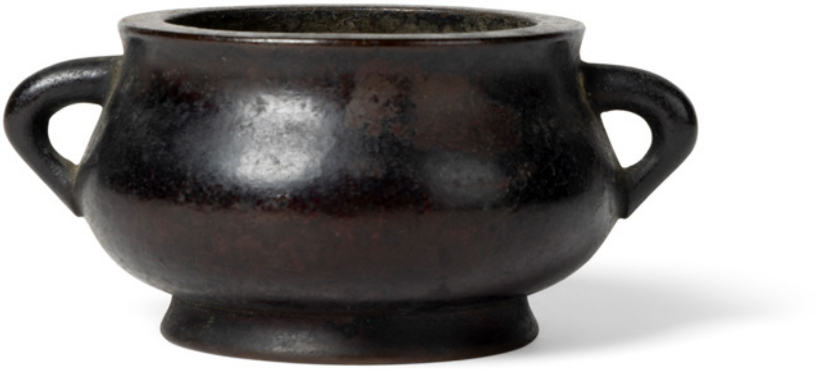


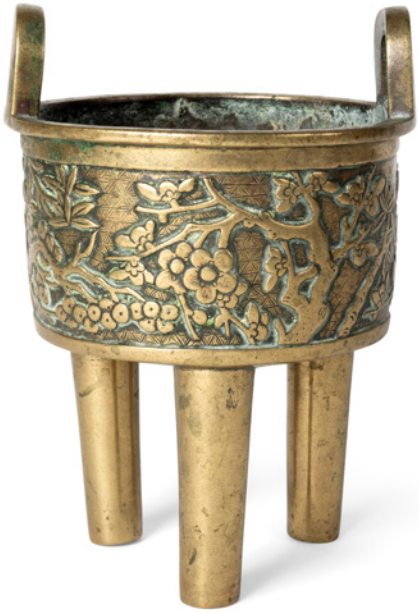
13.7cm wide; 602g

Provenance: Private Scottish Collection, Melrose

蘇格蘭私人收藏,梅爾羅斯

£500-700





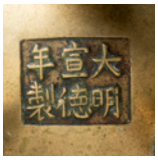
96

CHINESE BRONZE 'PRUNUS' DING-SHAPED TRIPOD CENSER

XUANDE MARK, QING DYNASTY, 18TH-19TH CENTURY

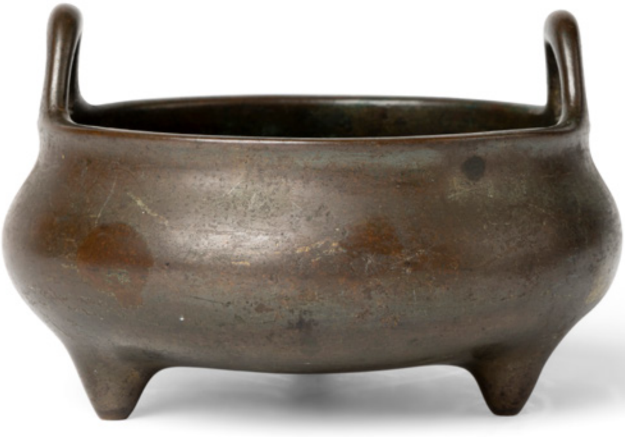
清 宣德款 銅鑄梅樹紋鼎式冲耳三足爐

the cylindrical body finely cast with a continuous scene of blossoming prunus on branches, all against a star-pattern ground, the rim surmounted with upward handles, the body supported on three cylindrical feet, the slightly convex base cast with an apocryphal six-character Xuande mark in rectangular panel



17.5cm high; 1022g

£1,200-1,800



97

CHINESE BRONZE TRIPOD CENSER

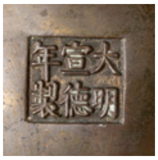
XUANDE MAKR, QING DYNASTY, 18TH CENTURY

清 宣德款 銅鑄沖耳三足爐

of compressed bulbous form supported on three short tapering feet, flanked by a pair of upward-facing loop handles on the rim, the base with a six-character Xuande mark in a recessed panel

13.5cm wide; 851g

£1,000-1,500



98

CHINESE BRONZE HANDLED CENSER

XUANDE MARK, QING DYNASTY, 18TH CENTURY

清 宣德款 銅蚰耳簋式爐

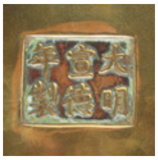
of *gui* form, flanked by two loop handles on the sides, the base with a six-character Xuande mark in a recessed panel

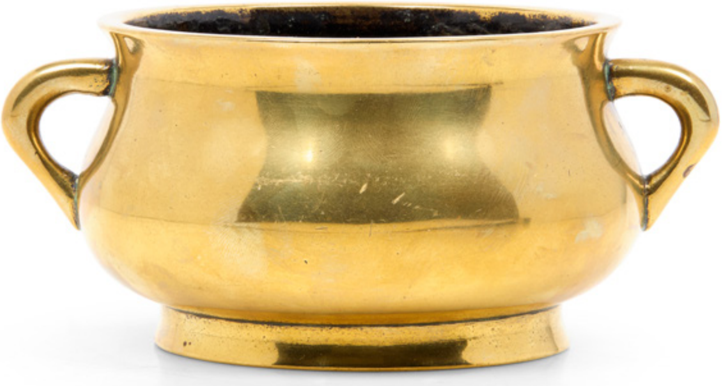
13cm wide; 415g

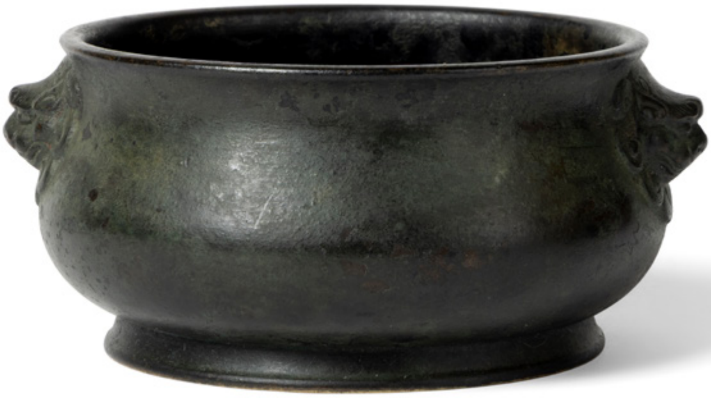
Provenance: Private Scottish collection, Renfrewshire

蘇格蘭私人收藏，連夫魯郡

£500-700







99

CHINESE BRONZE CENSER

XUANDE MARK BUT QING DYNASTY

清 宣德款 銅獸耳簋式爐

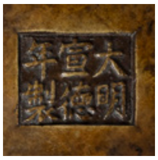
of *gui* form, flanked on both sides with mythical beast heads as handles, the base with a six-character Xuande mark in a recessed panel

14cm wide; 559g

Provenance: Private Scottish collection, Edinburgh

蘇格蘭私人收藏，愛丁堡

£400-600



100

NEPALESE GILT BRONZE FIGURE OF VISHNU

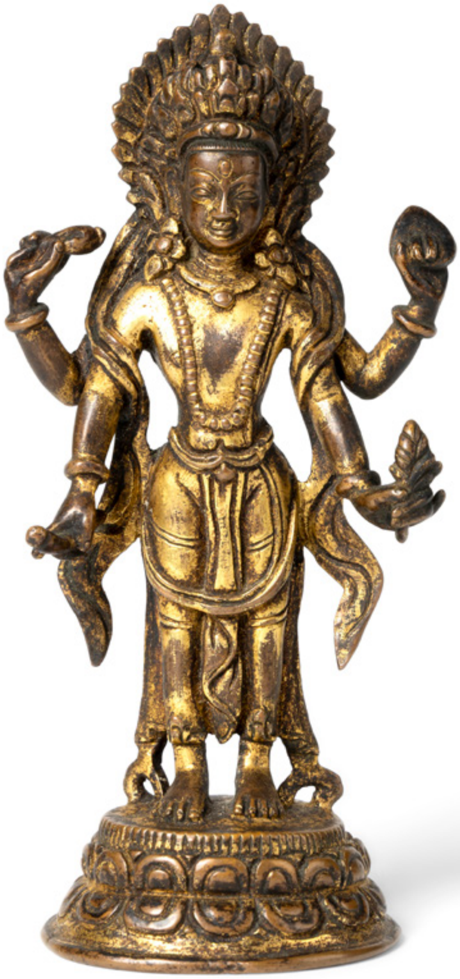
尼泊爾 銅鎏金毗溼奴立像

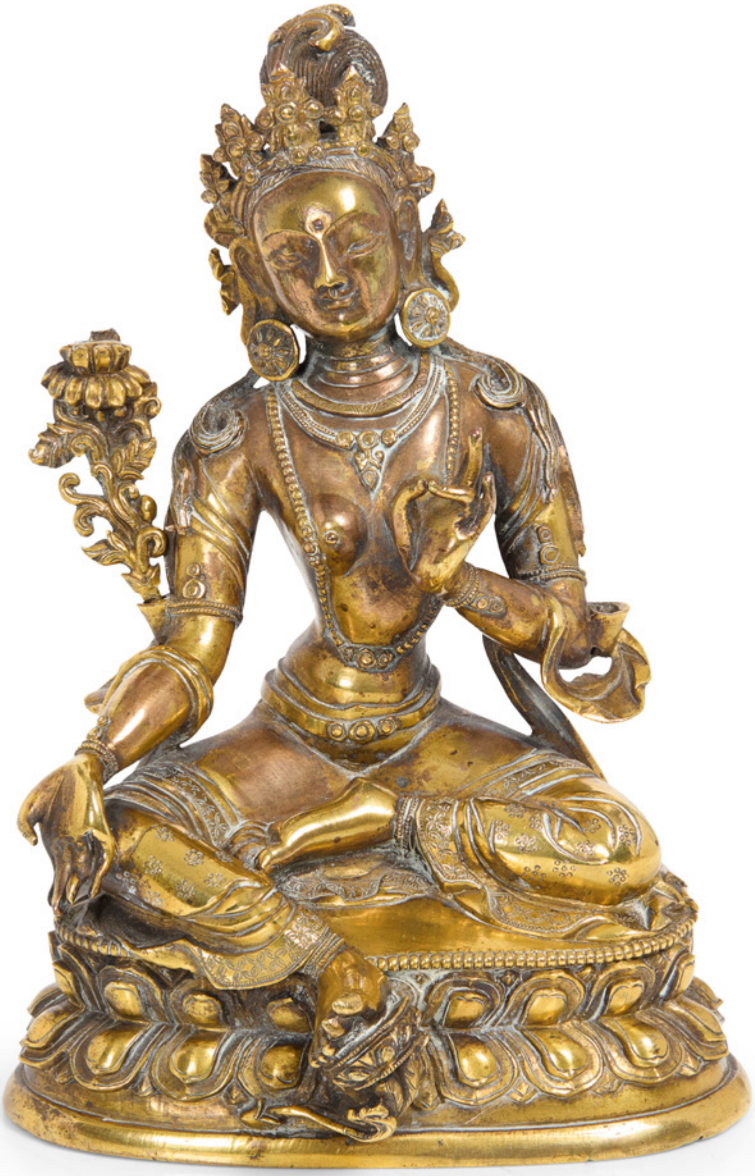
standing on a double-lotus throne, the four-armed deity holding a disk and conch in the upper hands, mace and bud in the lower, wearing an *dhoti* and billowing sash, beaded necklaces, belt, and pendant earrings, the face with a third eye crowned by a foliate tiara and backed by a flaming halo

13cm high; 247g

Note: A comparable example, dated to ca. 17th century, was sold at Christie's New York, 22 Mar 2011, lot 287; Also see a related Nepalese gilded copper figure of Visnu Laksmi, ca. 16th century, in the British Museum, registration no. 1958,1215.2

£2,000-3,000





101

TIBETAN GILT BRONZE FIGURE OF TARA

QING DYNASTY, 18TH-19TH CENTURY

清 銅鎏金度母座像

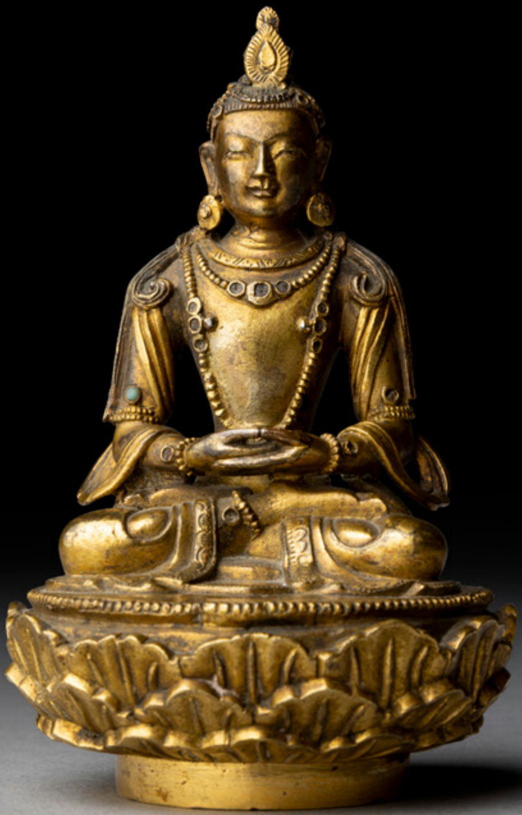
seated in *lalitasana* on a double lotus pedestal, wearing a *dhoti* and five-leaf crown, the hands held in *varada* and *vitarkamudra*, next to one shoulder with a stemmed lotus, the base sealed with a plate incised with a double *vajra*

17.1cm high; 1264g

Provenance: Private Scottish collection, Aberdeen; Inherited from the current owner's father, who possibly was gifted this piece in the 1940s.

蘇格蘭私人收藏，亞伯丁；繼承自現任藏家之父親，其或於一九四零年代獲贈本品。

£800-1,200



102

MONGOLIAN GILT BRONZE FIGURE OF AMITAYUS

QING DYNASTY, KANGXI PERIOD

清康熙 鎏金銅無量壽佛座像

cast seated in *vajrasana* on a single lotus base, hands on his lap in *dhyanamudra*, wears a dhoti, a cape and bejewelled, his face in serene expression with downcast eyes, hair combed in a chignon, the base sealed with a circular plate incised with a double *vajra*

10cm high; 383g

£4,000-6,000

103

CHINESE GILT BRONZE FIGURE OF KUIXING

QING DYNASTY

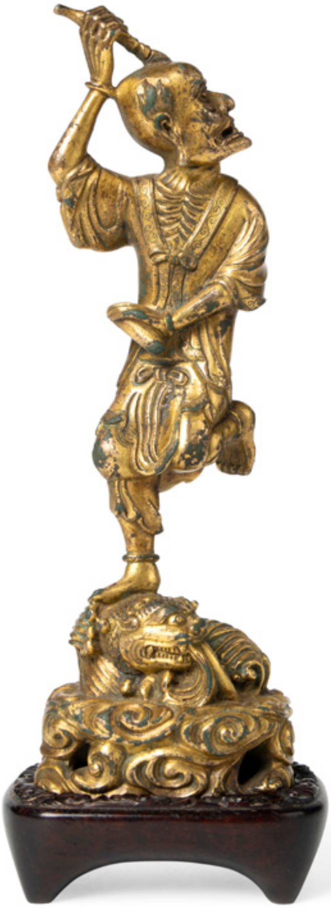
清 銅鎏金魁星點斗獨占鰲頭擺件 帶木座

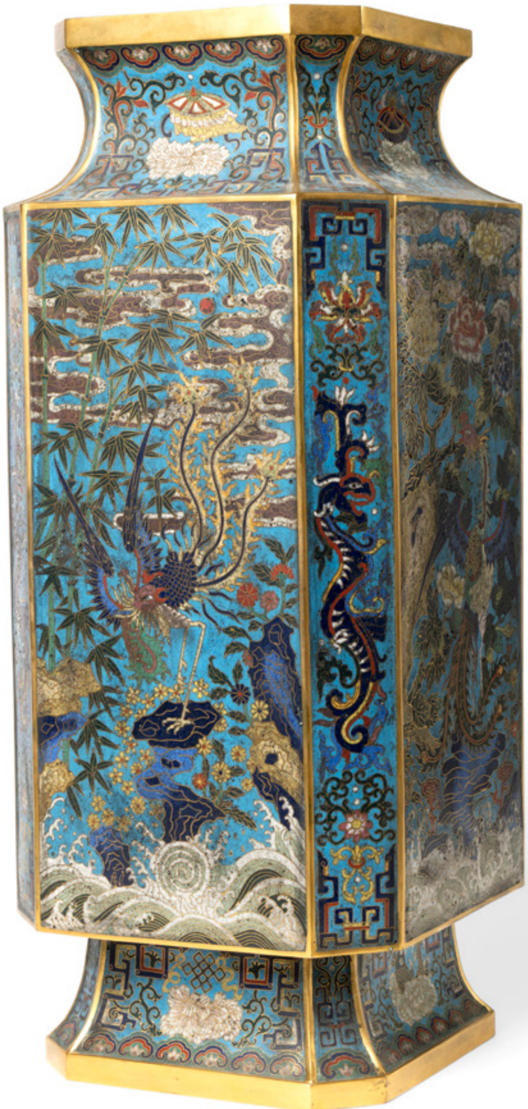
the god of examinations Kui Xing shown standing atop a marine turtle-head *ao* fish, his right arm raised holding a brush pointing to the top of his head, whilst the left hand holding an ingot, all on a pierced rocky podium, with a fitted wooden stand

15.5cm high; 462g

Note: In Daoist tradition, as Kui Xing's form developed, people depicted his right foot standing on a giant turtle (鰲, *ao*), in reference to a traditional saying, 獨佔鰲頭 *(Du Zhan Ao Tou)*, 'to stand alone on the *ao's* head', meaning coming in first in examinations. Similar depiction of *Kui Xing*, see an artificial planter with a coral carving of the deity, formerly in the Qing Court collection, currently in the collection of the National Palace Museum, Taipei, museum no. 故雜*Gu Za* 1375.

£2,500-3,000





104

LARGE CHINESE CLOISONNÉ ENAMEL 'PHOENIX' VASE

QIANLONG MARK BUT LATER

乾隆款 銅胎掐絲琺瑯丹鳳朝陽八方大瓶

of octagonal square-sectioned form, the four main sides decorated with a large phoenix in flight amongst flowers, the four narrower sides with sinuous dragons, the body supported on a tall splayed foot and surmounted with spreading mouth, respectively adorned with the Eight Buddhist emblems, the base incised with a four-character Qianlong mark

52cm high; 7.4kg

Provenance: Private English collection, London; acquired from Lempertz, Germany on 14 June 2014, lot 294; together with an original invoice issued on 18 June 2014, 'A large cloisonne enamel vase. Qing dynasty';

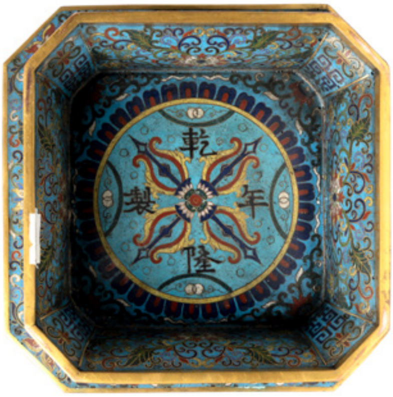
Formerly in a private Dutch collection.

倫敦私人收藏；2014年6月14日購自德國倫佩茨拍賣行（Lempertz），拍品294，含2014年6月18日發行之收據原件，該拍行定年清代；

前荷蘭私人收藏。

Note: A closely comparable cloisonne enamel vase of similar design and shape, dated to the Qing dynasty, is in the collection of the National Palace Museum, Taipei, museum number: *Gu Fa* 故琺245.

£3,000-5,000



105

CHINESE GILT BRONZE STAND FOR BUDDHIST ‘FIVE SENSORY OFFERINGS’

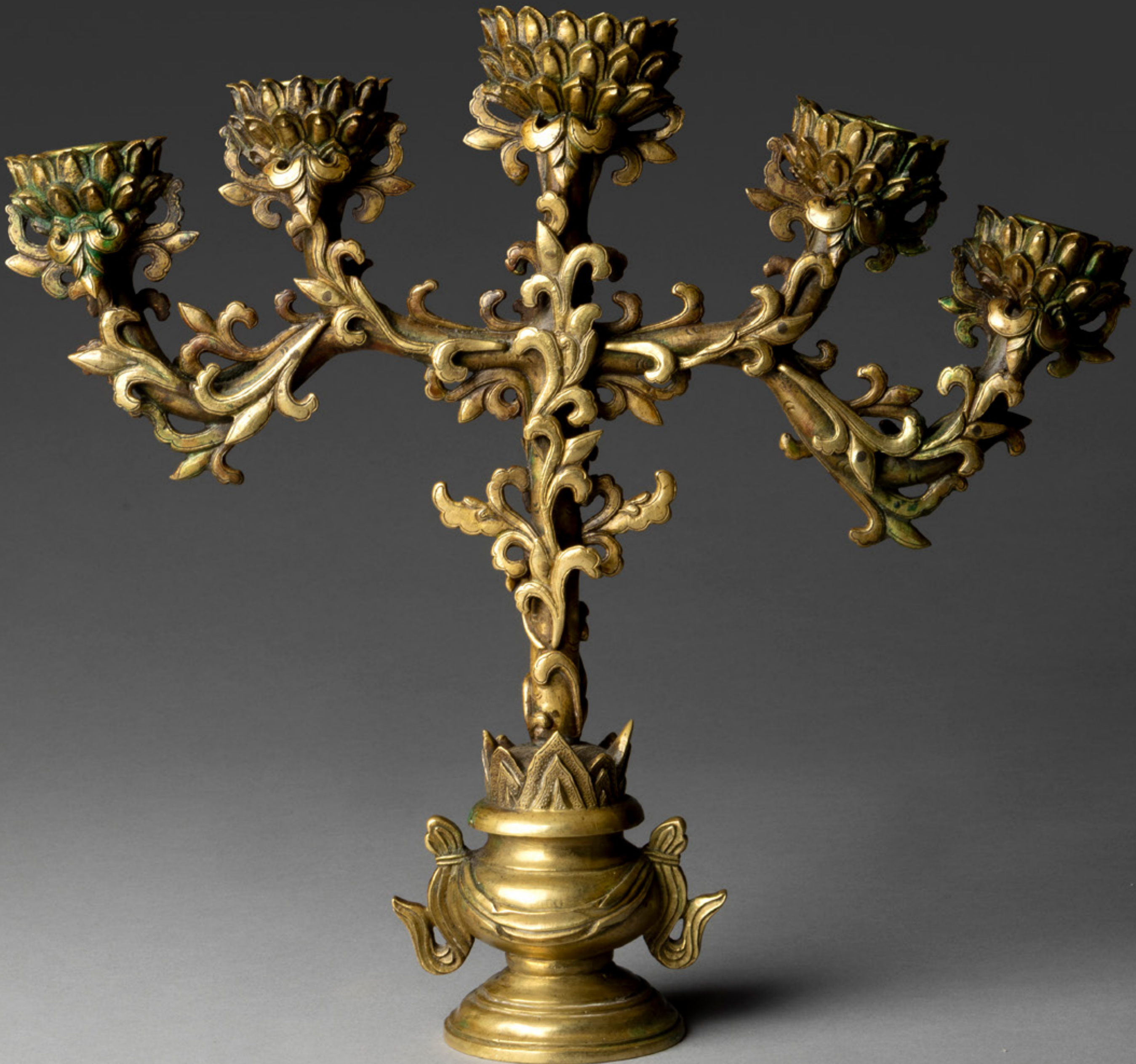
QING DYNASTY, 18TH CENTURY

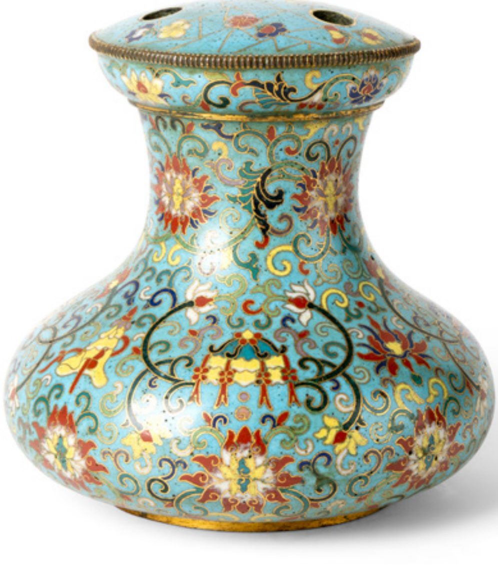
清 局部鎏金銅佛教五妙欲蓮座

heavily cast of cross shape with naturalistic high relief scrolling foliage, with five lotus originally supporting the now missing Buddhist ‘Five Sensory Offerings’ consisting of a mirror, lute, perfumed conch shell, fruit and silk cloth, all supported on a ribbon-tied vase-shaped base

31.5cm wide x 29cm high; 3388g

£3,000-5,000





106

RARE CHINESE CLOISONNÉ ENAMEL FLOWER HOLDER

QING DYNASTY, QIANLONG MARK

清 乾隆款 銅胎掐絲琺瑯番蓮紋三孔花插

the compressed body supported on a short foot sweeping up to a broad waisted neck flaring to a galleried mouth sealed with a gently domed top save for three pierced holes, finely decorated with auspicious Buddhist emblems amongst scrolling lotus, all above a lappet band above foot, the top with 'cracked-ice and prunus' motif, centre of the base carved with a six-character Qianlong mark within a square panel on gilded ground

13cm high; 850g

Provenance: Private European collection; acquired from the collection of Annick du Breton de Kergoet, 56 rue Bary in Le Mans, France in the 1960s (by repute)

歐洲私人收藏；1960年代購於法國利曼Annick du Breton

Note: This form of a flower holder originated in the Qing dynasty, Yongzheng period, possibly inspired by archaic bronze spittons, see an example in the National Palace Museum, Taipei, museum no. *Zhong Tong* 中銅 918. Following Yongzheng's steps, the Qianlong Emperor commissioned several porcelain holders of this form in different glazes, see examples in the National Palace Museum, Taipei, of blue crackle-glazed, museum no. *Zhong Ci* 中瓷 4999; pale celadon-glazed with scrolling lotus, museum no. *Zhong* Ci 中瓷 4997, 4998, and 4995.

The same form of flower holder in cloisonne enamel is not found. But several related examples can be seen. Compare to one in cylindrical form with five apertures, decorated with Qianlong Imperial poem, previously in the Qing Court, now in the Palace Museum, Beijing, museum no. *Gu* 故119571. And one with three ram as feet, dated to the early Qing dynasty, same museum as above, museum no. *Xin* 新*7032*. For an earlier example, see one in the National Palace Museum, Ming dynasty, with applied mythical beast, museum no. *Gu Fa* 故琺761.

此形制花器始創於清代雍正年間，或取法於青銅唾壺，臺北故宮博物院藏有一例，可資參照，館藏號「中銅918」。雍正以降，乾隆帝亦命燒數異單色釉花插，其形制皆同，參臺北故宮博物院所藏諸例：青瓷者，館藏號「中瓷4999」；粉青釉，飾纏枝蓮紋者，館藏編號「中瓷4997」、「中瓷4998」及「中瓷4995」。

掐絲琺瑯器中，未見與此品相同者，但有若干花插可資比較：其一爲御製詩纏枝蓮紋筒式五孔花插，今存北京故宮，館藏號「故00119571」。再有一例，清早期花蝶圖羊足筒式花插，藏於同館，館藏號「新7032」。又有更早之例，參臺北故宮博物院所藏明代掐絲琺瑯鹿鶴長春花插，館藏號「故琺761」。

£3,000-5,000

107

CHINESE ZITAN AND CLOISONNÉ ENAMEL 'YU BI YANG ZHENG TU SHI' BOX

QING DYNASTY

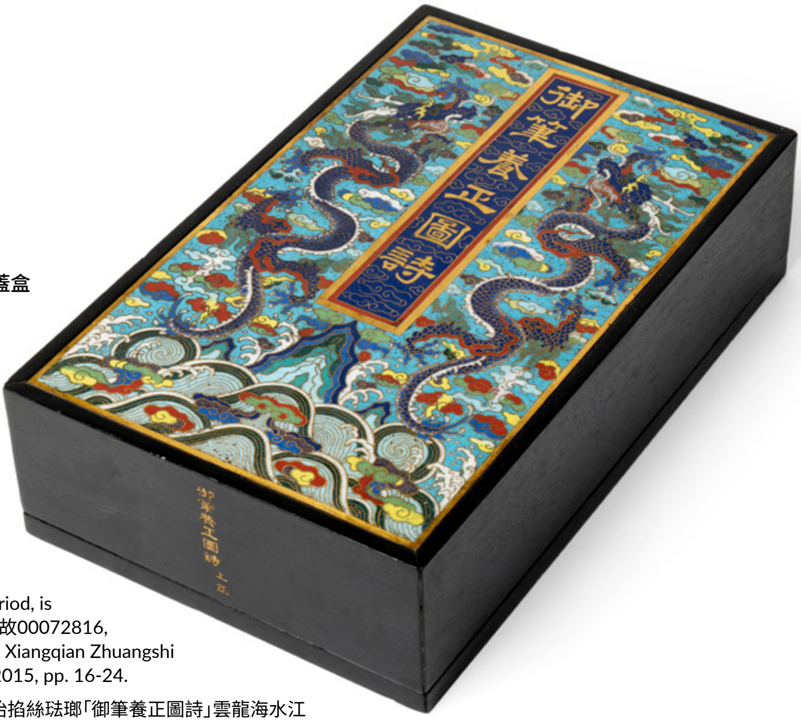
清 紫檀嵌銅胎掐絲琺瑯「御筆養正圖詩」雲龍海水江崖紋長方蓋盒

of rectangular form, top of the cover inset with a rectangular panel decorated with two dragons in flight above crashing waves flanking the title 'Yubi Yangzheng Tushi' (Imperial Painting Album of Cultivating Uprightness), the front side carved with the same title painted in gold further with 'Shang Han' (Upper Volume)

19.4cm x 31cm x 8cm; cover: 1.8kg

Note: A set of the *Imperial Painting Album of Cultivating Uprightness, Lower Volume (Yubi Yangzheng Tu Shi Xiace)*, along with its box, similar to this lot, except the gilded inscriptions with 'Xia Han' (Lower Volume), dated to the Qing dynasty, Qianlong period, is in the collection of the Palace Museum, Beijing, accession no. Gu 故00072816, also illustrated in Sun Ou: 'Qinggong Shanben Zhuangju de Jinshu Xiangqian Zhuangshi Gongyi', published in Gugong Wenwu Yuekan, Volume 386, May 2015, pp. 16-24.

北京故宮博物院藏有一套清乾隆《御筆養正圖詩下册》帶紫檀嵌銅胎掐絲琺瑯「御筆養正圖詩」雲龍海水江崖紋蓋盒，館藏號：故00072816。此例亦可參孫鷗：〈清宮善本裝具的金屬鑲嵌裝飾工藝〉，收錄於《故宮文物月刊386期》2015年5月，頁16-24。



£4,000-6,000

108

CHINESE CLOISONNÉ ENAMEL ARCHAISTIC PLATFORMED CENSER, GUI

QING DYNASTY, QIANLONG MARK

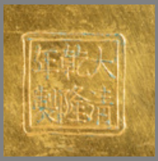
清 乾隆款 銅胎掐絲琺瑯饕餮紋簋式爐連座

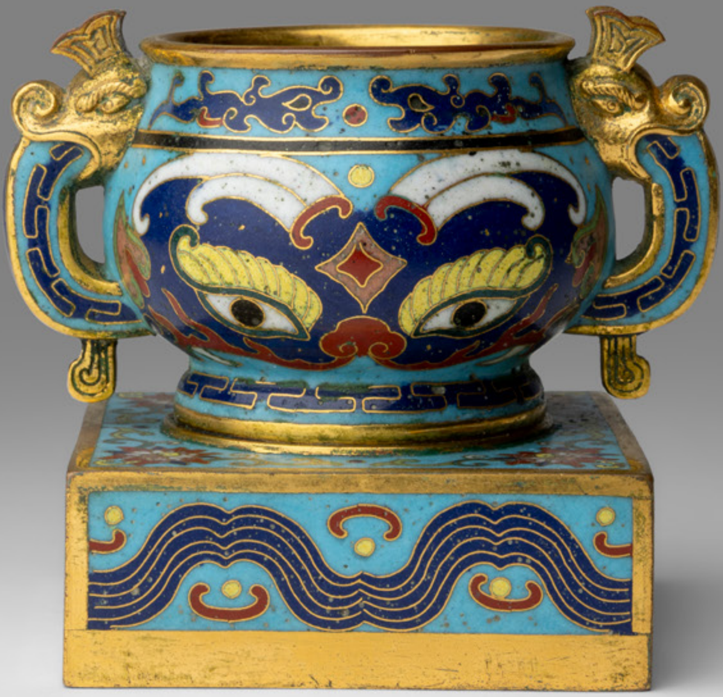
the vessel of compressed globular form, decorated with a pair of striking taotie marks between two *makara* form handles, supported on a square pedestal decorated with wavy patterns, the base carved with a six-character Qianlong mark within double square panels

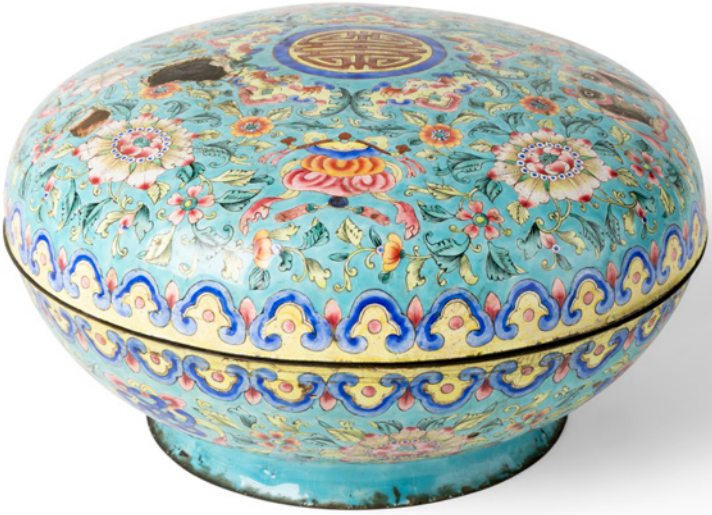
8.3cm high x 10cm wide; 544g

Note: A comparable example of a small cloisonne enamel archaistic platformed vessel with cover, *gui*, Qianlong mark and of the period, was sold at Christie's Hong Kong, 30 May 2012, lot 4021

£2,000-3,000







109

CHINESE PAINTED ENAMEL CIRCULAR BOX WITH COVER

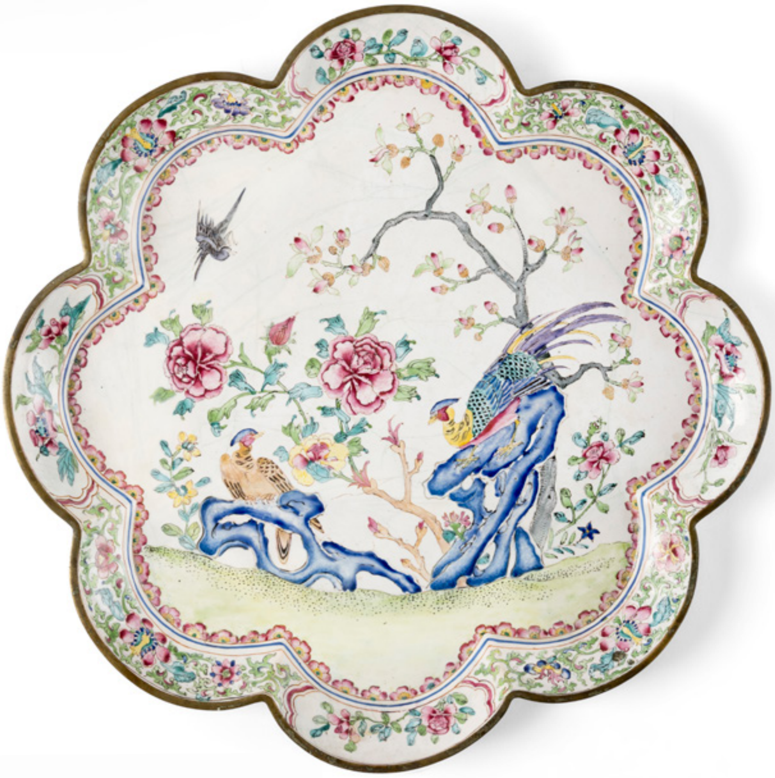
QING DYNASTY, 19TH CENTURY

清 銅胎畫琺瑯八吉祥圓蓋盒

of circular form, painted with Ashtamangala, scrolling flowers, bats enclosing a *shou* roundel on the cover, all against a turquoise ground

23cm wide; 746g

£600-800



110

CHINESE PAINTED ENAMEL 'FOLIATE' DISH

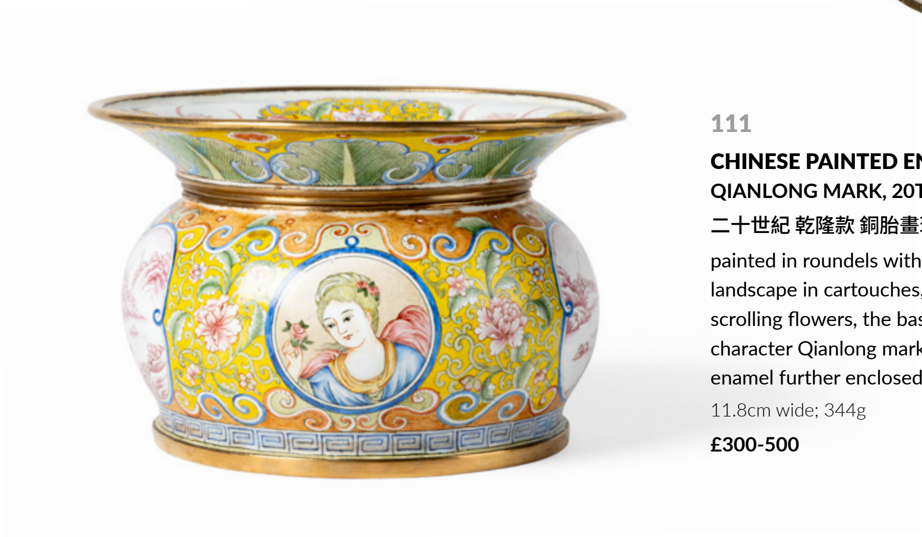
QING DYNASTY, 18TH CENTURY

清 銅胎畫琺瑯雉雞花卉紋花口盤

the rim of eight-lobe form, finely enamelled in the interior with a pair of pheasants perching on blue craggy rocks amongst magnolia and peony trees, the outer cavettoe with cracked ice motif and the base painted with melons and flowers

30.6cm wide; 554g

£700-900



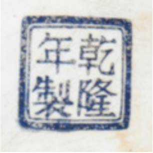
111

CHINESE PAINTED ENAMEL 'EUROPEAN SUBJECT' SPITTON

QIANLONG MARK, 20TH CENTURY

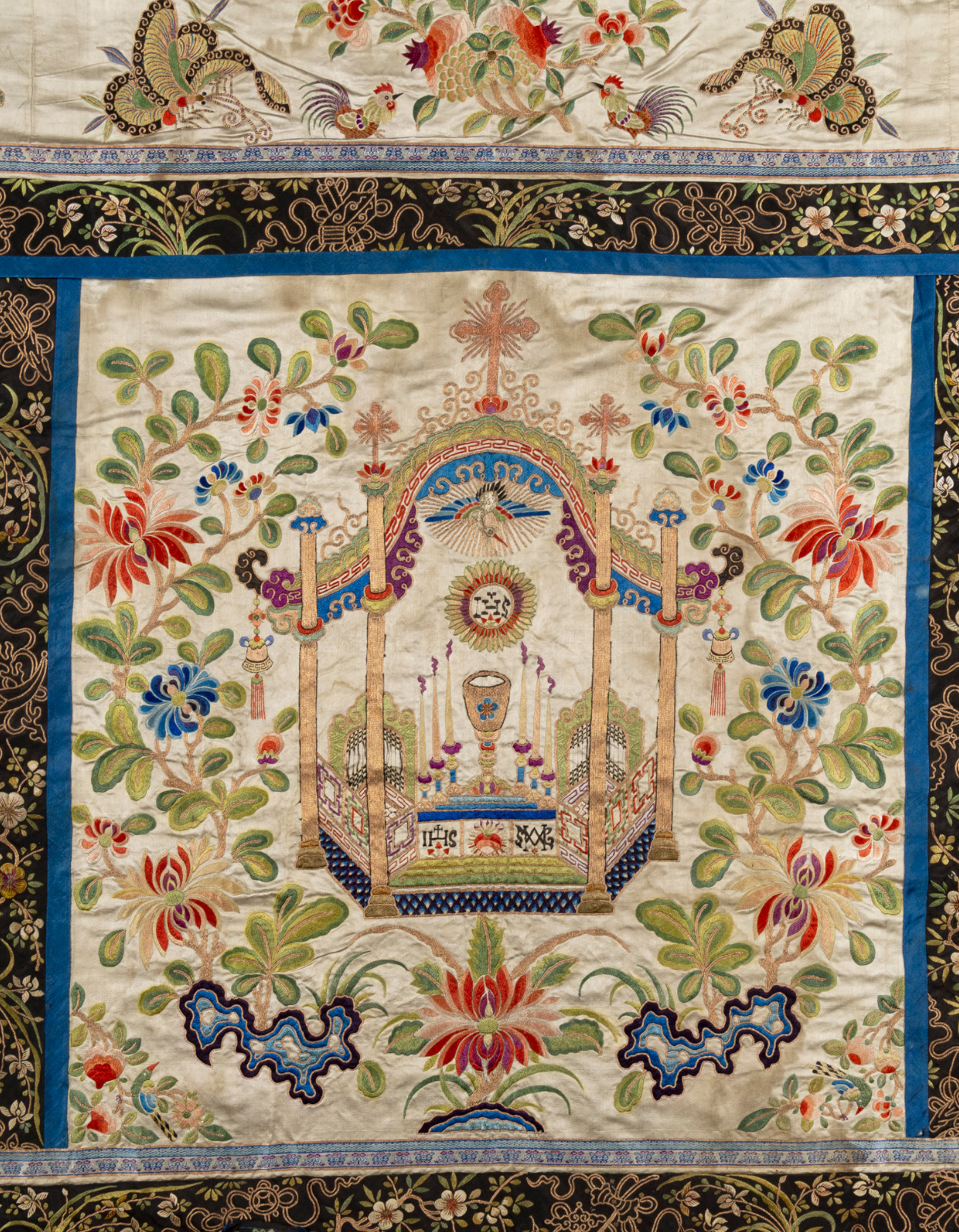
二十世紀 乾隆款 銅胎畫琺瑯西洋人物紋渣斗

painted in roundels with European portraits alternating with *shanshui* landscape in cartouches, against a yellow ground decorated with scrolling flowers, the base inscribed with a four-character Qianlong mark within double panels in blue enamel further enclosed by a floral band



11.8cm wide; 344g

£300-500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PAINTINGS AND WORKS ON PAPER (LOTS 112-128)

The Robert Burns World Federation Ltd

The Robert Burns World Federation Building in Kilmarnock

The Burns Monument in Kay Park, Kilmarnock

Advocating freedom and love, Robert Burns' reputation in China as 'a great people's poet' reached its zenith in 1959 as a consequence of his perceived peasant birth aligned with the political ideological demand of the New Folksong Movement, and the celebration of the 200th anniversary of his birth.

It was not until January 25, 1981, that the first Burns Night was held in Beijing, the capital of China. The evening was well attended by Chinese scholars, poets, and artists, including the famous painter Huang Yongyu (Zou, 1981, p. 40). Scottish greetings were exchanged by telegrams from the Burns Federation in Kilmarnock, the Scotland-China Association and other Scottish organisations that evening (*ibid*, p. 41).

The evening culminated when Huang Yongyu 'read a poem he wrote in honour of Jean Armour, Burns's wife, and presented his portrait of the Ayrshire bard in the traditional Chinese ink-and-wash style to Scottish people.' (Li, 2024, p. 203)

Many of Robert Burns' Chinese readers and admirers would have made a pilgrimage to Robert Burns' birthplace in Scotland. Fellow writer and poet, Wang Zuoliang (1916-1995), mentions this painting in his article, 'Reflections in the land of Robert Burns' (*Pengsi zhixiang chensilu*), in *Wang Zuoliang: Essays of Mind and Style* (*Wang Zuoliang Suibi: Xinshi Wencai*), that he saw this painting on 3 July 1982, in the Burns Club with a Burns Museum, located in a town called 'Ou Wen' in Chinese, possibly Oban.

Founded in 1885, the Robert Burns World Federation unites over 250 clubs and societies worldwide to promote and celebrate the life, works, and legacy of Robert Burns and Scotland's cultural heritage. Through publications such as *The Burns Chronicle*, educational programs, and conservation efforts, it fosters global appreciation of Burns's enduring influence.

Robert Burns (1759–1796), Scotland's national bard, elevated the Scots language through lyrical masterpieces including *Tam o' Shanter*, *Auld Lang Syne*, *My Heart's in the Highlands, and The Tree of Liberty*. His poetry's humanity, wit, and egalitarian spirit continue to inspire readers globally, securing his place as a timeless voice in world literature.

References:

1. Li, Suping, *'If I have wander'd in those paths': The reception of Robert Burns in China. PhD thesis, University of Glasgow, 2024.*

2. Zou Difan, 'Burns Night in Beijing', in China Reconstructs, Vol. XXX, No. 5, May 1981, pp. 40-41.

提倡自由與愛的羅伯特‧彭斯在中國被譽為「偉大的人民詩人」，其聲譽在其誕辰200周年的1959年達到巔峰，這因其被認為出身於農民階層，符合新民歌運動的政治意識形態要求。

直到1981年1月25日，北京首次舉辦「彭斯之夜」。當晚中國學者、詩人與藝術家踴躍參加，包括著名畫家黃永玉（Zou: 1981, 頁40）。當晚，來自基爾馬諾克的彭斯聯盟、蘇格蘭-中國協會及其他蘇格蘭組織以電報互致問候（同上，頁41）。

晚會高潮是黃永玉「朗誦了為彭斯妻子珍‧阿莫爾所作的詩，並以中國傳統水墨畫風格，向蘇格蘭人民獻上艾爾郡詩人的肖像」（Li: 2024, 頁203）。

許多羅伯特‧彭斯（Robert Burns）的中文讀者和愛好者，曾前往蘇格蘭——彭斯的出生地朝聖。作家兼詩人王佐良（1916–1995）在其文章〈彭斯故土的沉思〉（《王佐良隨筆：心智文采》）中提到，他於1982年7月3日在一個名為「歐文城」的彭斯俱樂部與彭斯博物館看到了這幅畫作：「其中有黃永玉畫的彭斯像和黃苗子根據《我的心呀在高原》的詩意畫的水墨畫」。

位於蘇格蘭的羅伯特‧彭斯世界聯盟（Robert Burns World Federation）成立於1885年，聯合全球超過250個俱樂部與社團，旨在推廣與紀念彭斯的生平、作品及其文化遺產。透過出版《彭斯年刊》、教育計畫及文物保護，聯盟促進全球對彭斯持久影響的欣賞。

羅伯特‧彭斯（1759–1796），蘇格蘭國家詩人，以《Tam o' Shanter》《Auld Lang Syne》《My Heart' s in the Highlands》及《The Tree of Liberty》等抒情傑作提升了蘇格蘭語的藝術表達。他的詩作充滿人性、機智與平等精神，持續啟發全球讀者，使其成為世界文學中永恆的聲音。

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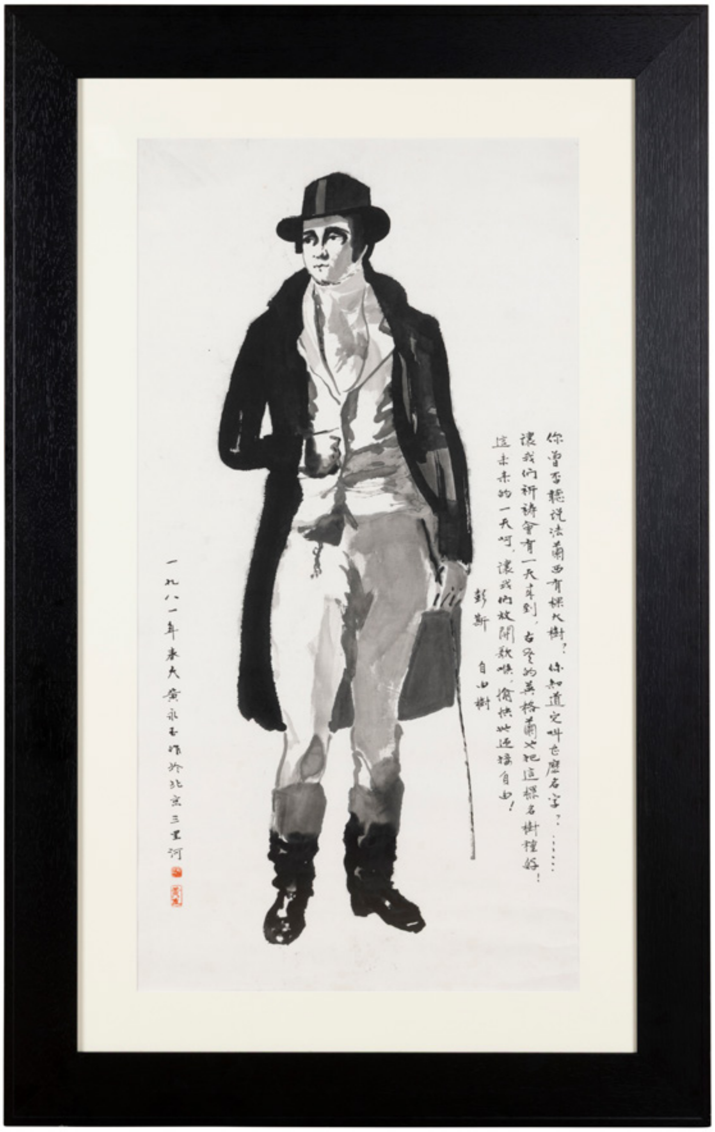
1. Li, Suping, *'If I have wander'd in those paths': The reception of Robert Burns in China. PhD thesis, University of Glasgow, 2024.*

2. Zou Difan, 'Burns Night in Beijing', in China Reconstructs, Vol. XXX, No. 5, May 1981, pp. 40-41.



112

HUANG YONGYU (CHINESE, 1924-2023)

RARE PORTRAIT OF ROBERT BURNS, DATED 1981

黃永玉（1924-2023） 一九八一年作 蘇格蘭詩人羅伯特•彭斯肖像及行書《自由樹》水墨紙本 鏡框

款識: 你曾否聽說法蘭西有棵大樹?你知道它叫什麼名字?……讓我們祈禱會有一天來到，古老的英格蘭也把這顆名樹種好！這未來的一天呵，讓我們放開歌喉，愉快地迎接自由！彭斯。自由樹；一九八一年春天，黃永玉作於北京三里河。

鈐印: 永玉，黄押

ink on paper, inscribed on right margin with ‘The Tree of Liberty’ calligraphy in Chinese, lower right margin dated to 1981, signed, two seals of the artist ‘Yong Yu’ and ‘Huang Ya’, framed

49.5cm x 97cm; frame: 126cm x 80cm

Provenance: Property of the Robert Burns World Federation; Presented and given to the Scottish representatives by the artist at the first Burns Night in Beijing in 1981.

Publication: Zou Difan, ‘Burns Night in Beijing’, in *China Reconstructs*, Vol. XXX, No. 5, May 1981, pp. 40.

Sold on behalf of the Robert Burns World Federation.

羅伯特•彭斯世界聯盟藏品；1981年於首屆北京彭斯晚會由畫家贈予蘇格蘭代表團。

著述：Zou Difan：〈Burns Night in Beijing〉，《China Reconstructs》，XXX刊第五號，1981年5月，頁40。

Note: Huang Yongyu (1924–2023), a versatile Chinese painter and print artist from Hunan, taught at the China Academy of Fine Arts and endured five years in the countryside during the Cultural Revolution. Known for vivid paintings and woodcuts, he also wrote poetry and essays, designed a Mao Zedong memorial tapestry, and worked across teaching, publishing, film, and porcelain before settling in Hong Kong in 1989.

黃永玉（1924–2023），湖南籍多才多藝的藝術家，曾在中國美術學院任教，文化大革命期間下鄉勞動五年。他以色彩鮮明的繪畫和木刻作品聞名，同時創作詩歌與散文，設計毛澤東紀念館的掛毯，並涉足教學、出版、電影及瓷器創作，1989年定居香港。

£3,000-5,000

113

HUANG MIAOZI (CHINESE, 1913-2012)

‘MY HEART’S IN THE HIGHLANDS’, DATED 1982

黃苗子 一九八二年作 行書《我的心呀在高原》水墨設色紙本 鏡框

款識: 我的心呀在高原。彭斯。我的心呀在高原，這兒沒有我的心。我的心呀在高原，追趕着鹿群。追趕着野鹿，跟蹤着小鹿。我的心呀在高原，別處沒有我的心。再會吧，高原！再會吧，北方。你是□□的國度，壯士的故鄉。不管我在那兒遊蕩，到那兒流浪，高原的群山，我用不相忘！再會吧，皚皚的高山。再會吧，綠色的山谷同河灘。再會吧，高聳的大樹，年冬的林濤。再會吧，洶湧的急流，雷鳴的浪潮！一九八二年一月二十日，苗子爲彭斯晚會書

鈐印：來日堂，黃苗子，雷父

ink and colour on paper, painting and calligraphy of ‘My Heart’s in the Highlands’ in Chinese, titled on right, left margin dated January 20, 1982, dedicated to the corresponding Burns Night, three seals of the artist ‘Lairi Tang’, ‘Huang Miaozi’ and ‘Lei Fu’, framed

93cm x 174cm; frame: 110cm x 190cm

Provenance: Property of the Robert Burns World Federation.

Sold on behalf of the Robert Burns World Federation.

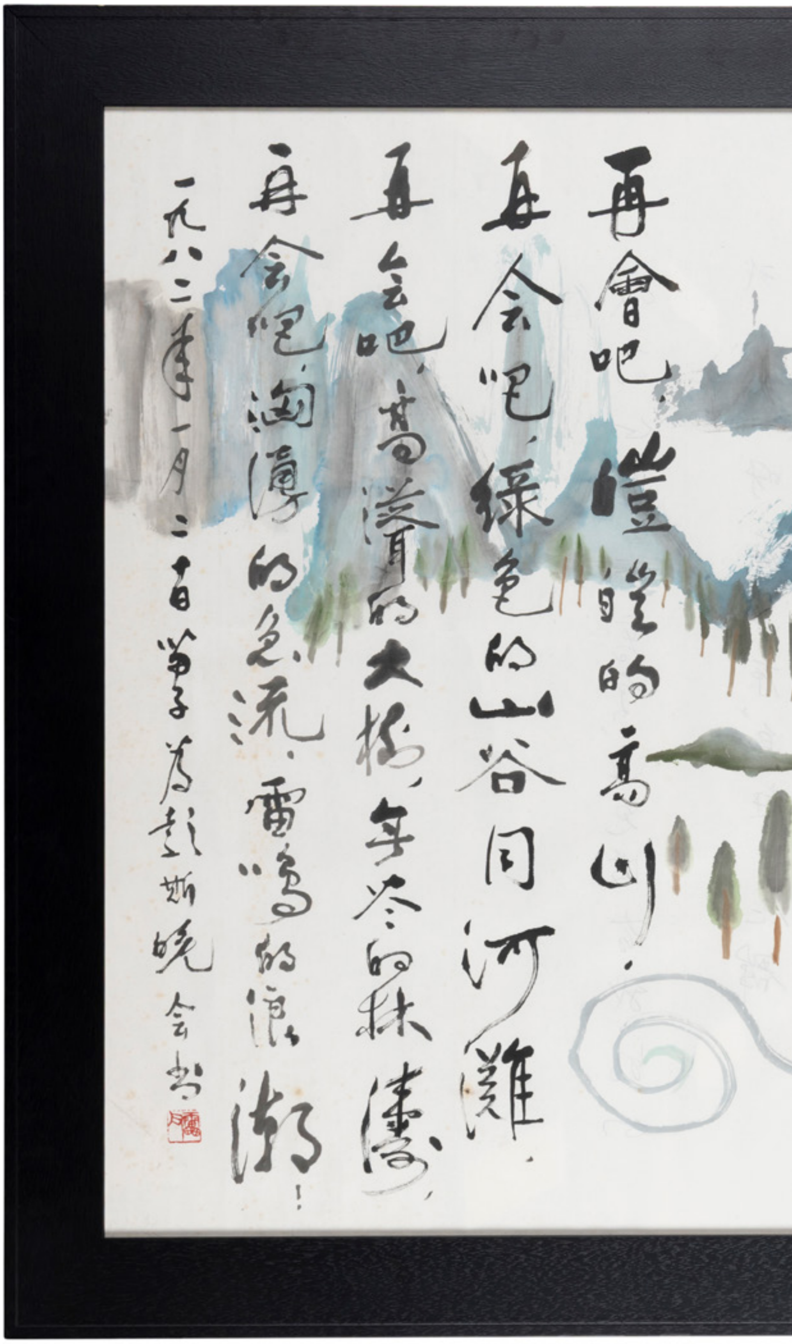
羅伯特·彭斯世界聯盟藏品。

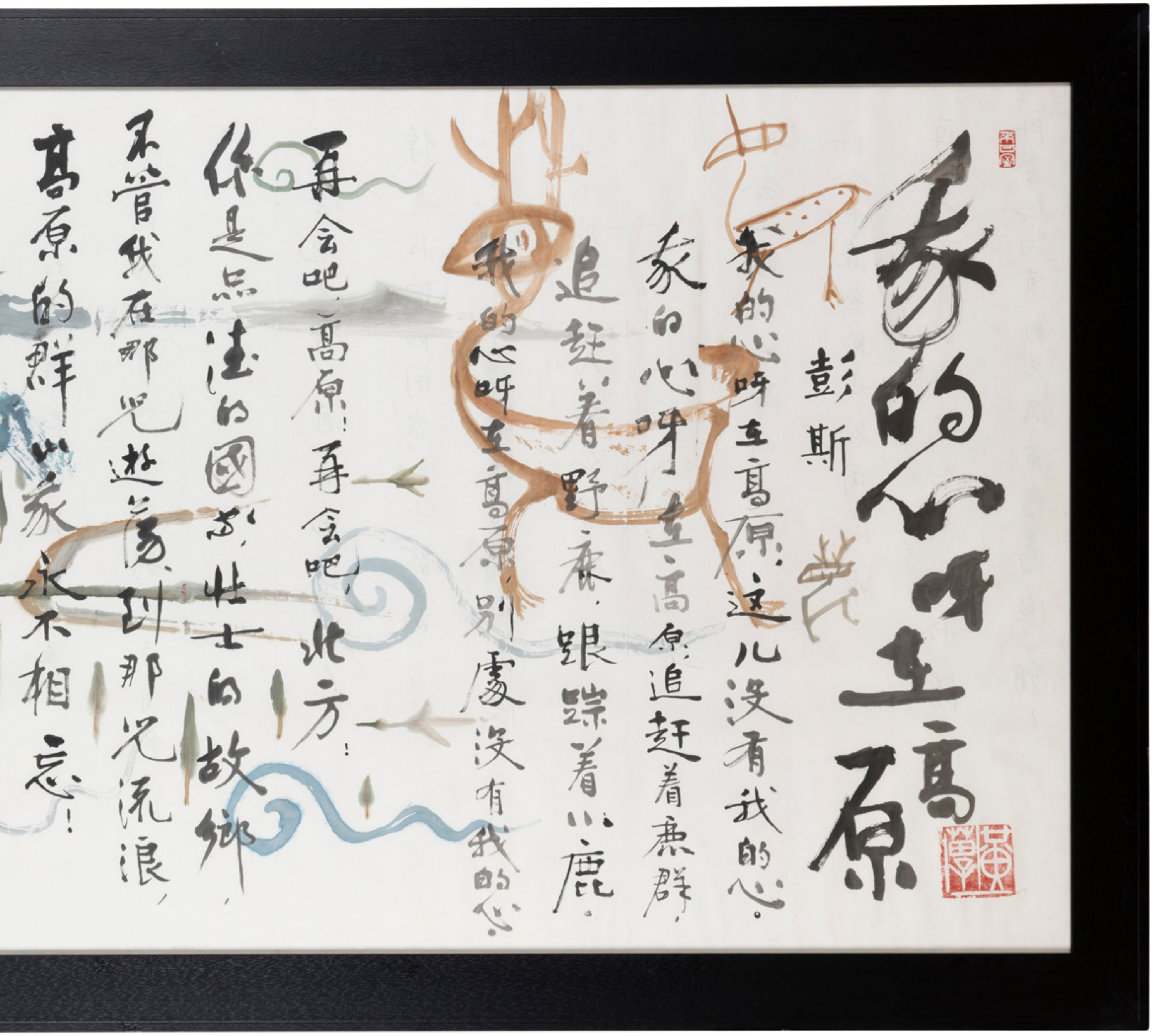
Note: More information on the Robert Burns World Federation and Robert Burns, see p. 68.

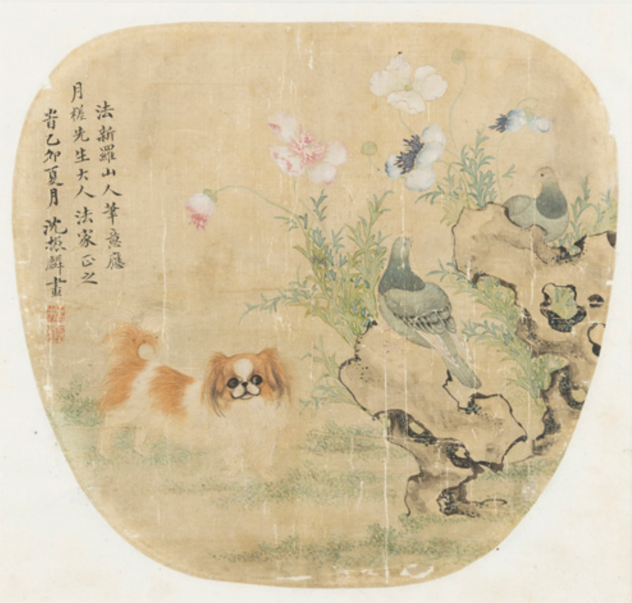
Huang Miaozi (1913–2000), a Hong Kong-born modernist calligrapher, revitalised traditional Chinese scripts with fluid brushwork, lyrical rhythm, and innovative spatial arrangements. Influenced by Japanese modern calligraphy and Australian Aboriginal art, he fused historical and cultural motifs into a contemporary style. Celebrated after the 1985 Beijing Modernist Calligraphy Exhibition, Huang bridged antiquity and modernity as both artist and classical poet.

黃苗子（1913–2000），出生於廣東省中山市的的書香世家，以流暢的筆法、抒情的節奏及創新的空間布局，重振傳統中國書法。受日本現代書法及澳洲原住民藝術影響，他將歷史與文化元素融入當代風格。1985年北京現代書法展後廣受讚譽，黃苗子作為藝術家與古典詩人，成功將古典與現代融合。

£3,000-5,000




我的心呀在高原
彭斯
我的心呀在高原，这儿没有我的心。
我的心呀在高原，追赶着鹿群，
追赶着野鹿，跟踪着小鹿。
我的心呀在高原，别處没有我的心。
再会吧，高原！再会吧，北方！
你是品德的國土，壮士的故鄉，
不管我在那儿遊荡，到那儿流浪，
高原的群山我永不相忘！


法新羅山人筆意應
月槎先生大人法家正之
旹乙卯夏月沈振麟畫

114

CHINESE FAN PAINTING

SIGNED SHEN ZHENLIN (ACTIVE QING DYNASTY, 19TH CENTURY)

沈振麟款 絹本設色 京巴望鴿圖 扇面 鏡框

款識: 法新羅山人筆意，應月槎先生大人法家正之，時乙卯夏月，沈振麟畫

鈐印: 振、麟

ink and colour on silk, painted with a Pekingese dog looking at birds perched on rockwork issuing flowers, signed left margin with Shen Zhenlin, dated to the summer of Yi Mao year, corresponding to 1855, two seals of the artist, framed

24.5cm wide; frame: 45cm x 45.5cm

£500-700

115

GROUP OF FOUR CHINESE INK PAINTINGS

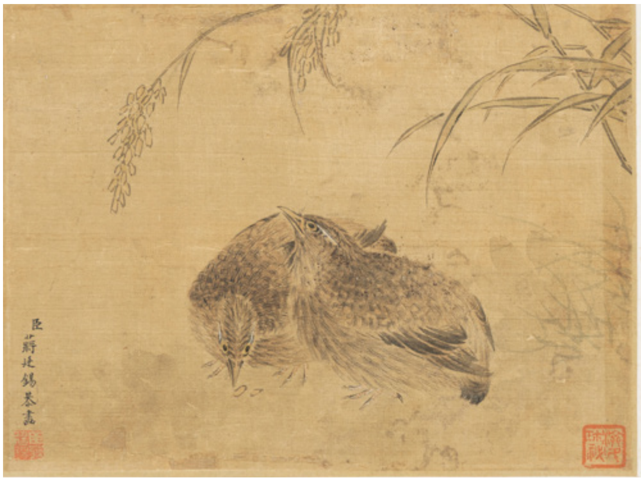
ONE SINGED JIANG TINGXI (1669-1732)

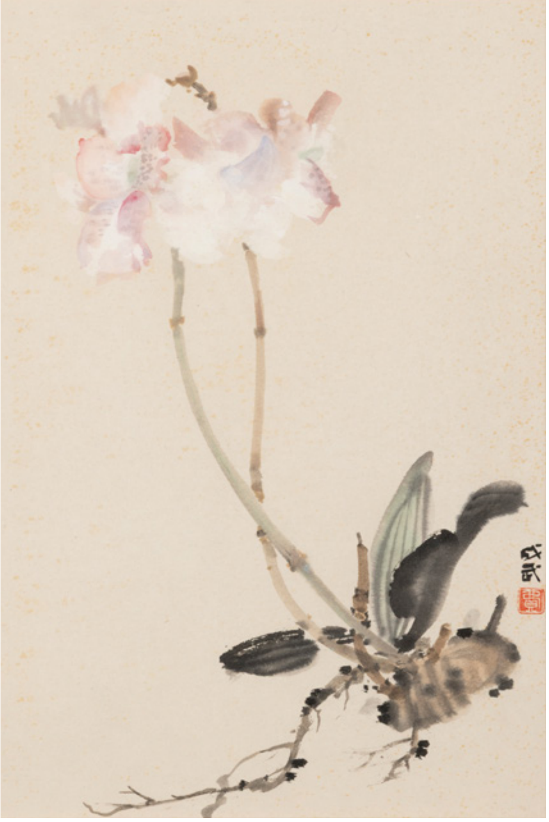
蔣廷錫款 各式花鳥松樹圖 水墨設色絹本 鏡框 (共四幅)

ink and colour on silk, one painted with two quails underneath rice stalks, signed Jiang Tingxi to the lower left, two seals of the artist; three further painted with bird perched on branch, the other with chicks, and the last with a squirrel on branch, unsigned, all framed (4)

16.1cm x 21.5cm; frame: 30.3 x 35.1cm

£400-600





116

FEI CHENGWU (CHINESE, 1914-2001)

INK PAINTING OF ORCHID

費成武 蘭花圖 紙本設色 鏡框

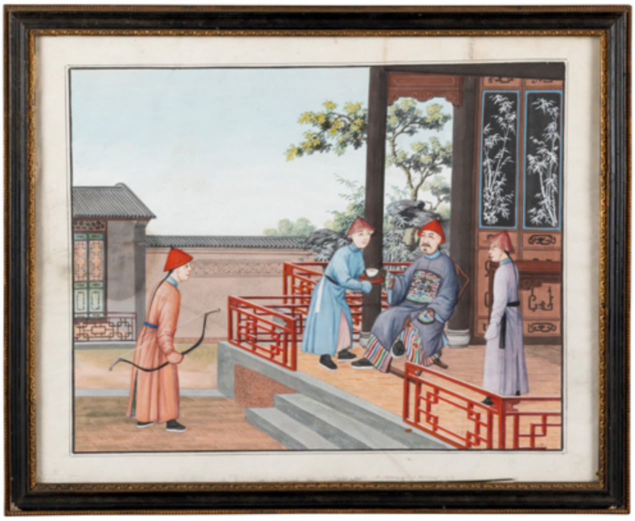
落款: 成武

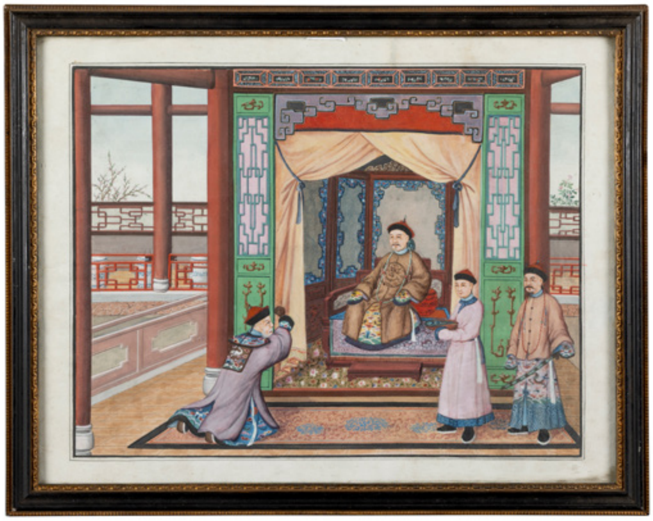
鈐印: 費

ink and colour on paper, signed and a seal of the artist, framed

36cm x 24cm; frame: 51.5cm x 38cm

£600-800





117

TWO CHINESE EXPORT 'COURT SCENE' PAINTINGS

QING DYNASTY, 19TH CENTGURY

清 人物圖 水粉紙本 鏡框(共兩幅)

gouache on paper, each finely painted with a main official with servants and other officials, framed (2)

35.6cm x 44.6cm each; frame 40.7cm x 50.1cm

Note: A comparable set of four large Chinese school gouache on paper court scenes, Qing dynasty, 19th century, was offered at Sotheby's London, 22 February 2022, lot 54.

£800-1,200

118

CHINESE ALBUM OF TWENTY-FOUR LEAVES 'OCCUPATION' PAINTINGS

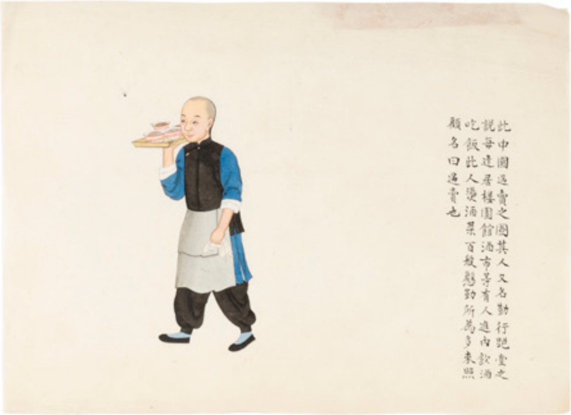
QING DYNASTY, 19TH CENTURY

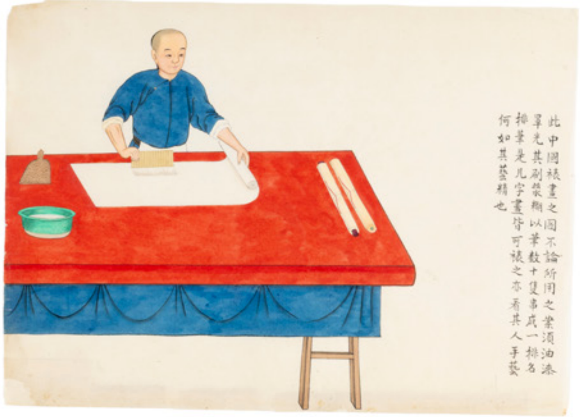
清 百業圖 紙本設色 帶木板封面及封底題「中國各種技藝圖說」

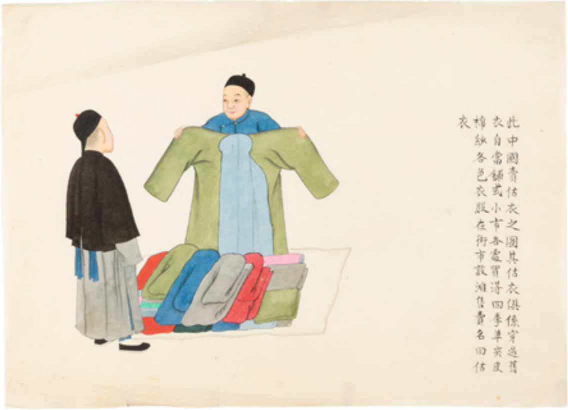
ink and colour on paper, loose leaves, each depicting various occupations, including street food vendor, entertainer, bamboo mat seller, waiter, lice catcher, executioner etc., with two wooden covers carved with title (24)

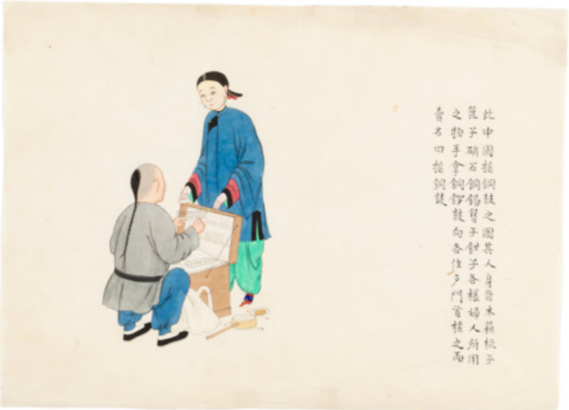
approx. 23cm x 32cm each; album: 35cm x 23cm

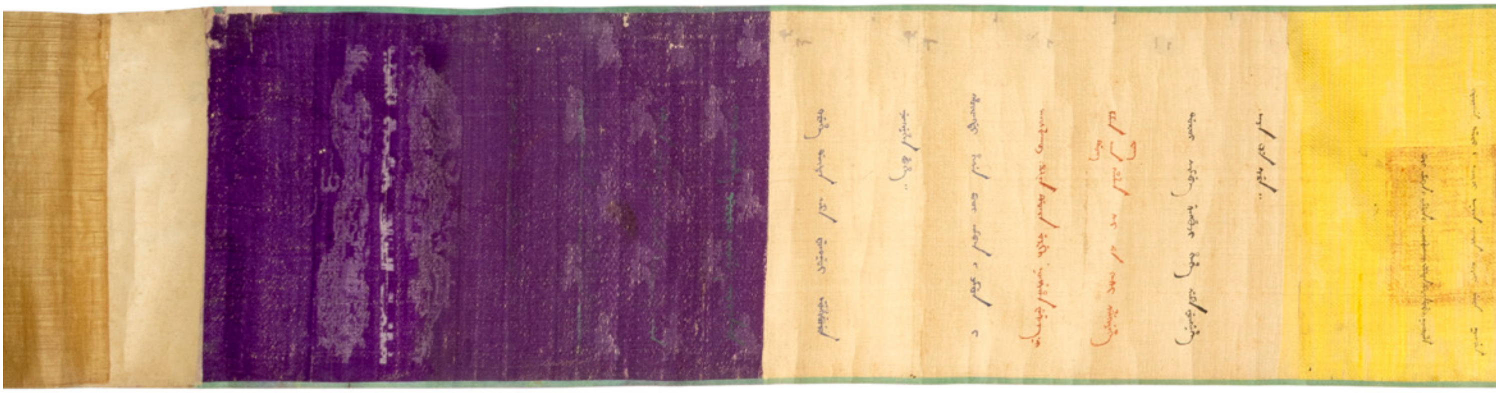
£2,000-3,000


此中國過賣之圖其人又名勤行跑堂之
說每逢酒樓園館酒市等有人進內飲酒
吃飯此人擺酒菜百般慇勤所為多來照
顧名曰過賣也


此中國裱畫之圖不論所用之漿須油漆
罩光其刷漿糊以筆數十隻串成一排名
排筆是凡字畫皆可裱之亦看其人手藝
何如其藝精也


此中國賣估衣之圖其估衣俱係穿過舊
衣自當舖或小市各處買得四季單夾皮
棉紗各色衣服在街市設攤售賣名曰估
衣


此中國拴銅鼓之圖其人身背木箱挑子
籠子砧石銅錫響子針子各樣婦人所用
之物手拿銅鑼鼓向各住戶門首擺之而
賣名曰拴銅鼓



119

CHINESE IMPERIAL EDICT SCROLL

QING DYNASTY, GUANGXU PERIOD, DATED 1894AD

清光緒「光緒貳拾年捌月拾陸日」字 五色織錦誥命聖旨

silk brocade woven to the opening section with two dragons flanking the character *fengtian gaoming* ('imperial mandate of heaven'), and repeated at the other end in Manchu, the texts written in both Chinese and Manchu script, the yellow brocade impressed with two imperial seals and dated to the 16th day of the 8th month of the 20th year of the Guangxu reign (in accordance with 1894AD)

280cm x 31.7cm

Provenance: Formerly in a Private English collection, with an English note dated to September 15th 1894, explaining the edict:

"Mr. Lin Cheung, - grandfather of Mr. Man King, a Chosen Perfect, the second class Secretary of the Office of Works of the Imperial Household, and with an Additional Promotion of Four Steps,- is to be ennobled by Proclamation of EMPEROR KWONG SUI with the title of 'Chung Hin Tai Fu' (an Officer of the Fourth Rank) on account of his grandson's loyalty and filial piety.

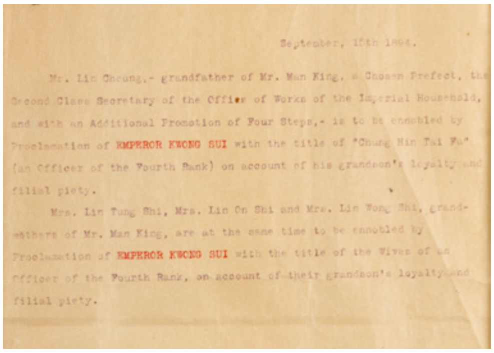
Mrs. Lin Tun Shi, Mrs. Lin On Shi and Mrs. Lin Wong Shi, grandmothers of Mr. Man King, are at the same time to be ennobled by Proclamation of EMPEROR KWONG SUI with the title of the Wives of an Officer of the Fourth Rank, on account of their grandson's loyalty and filial piety."

前英格蘭私人收藏；含英文籤釋義此聖旨，日期1894年9月15日。

Note: Compare to a Qing dynasty, Guangxu period imperial edict, dated to 1877, sold at Sotheby's Hong Kong, 18 December 2020, lot 1091.

參一例清光緒「光緒柒年玖月貳拾叁日」字織錦聖旨，2020年12月18日售於香港蘇富比，拍品1091。

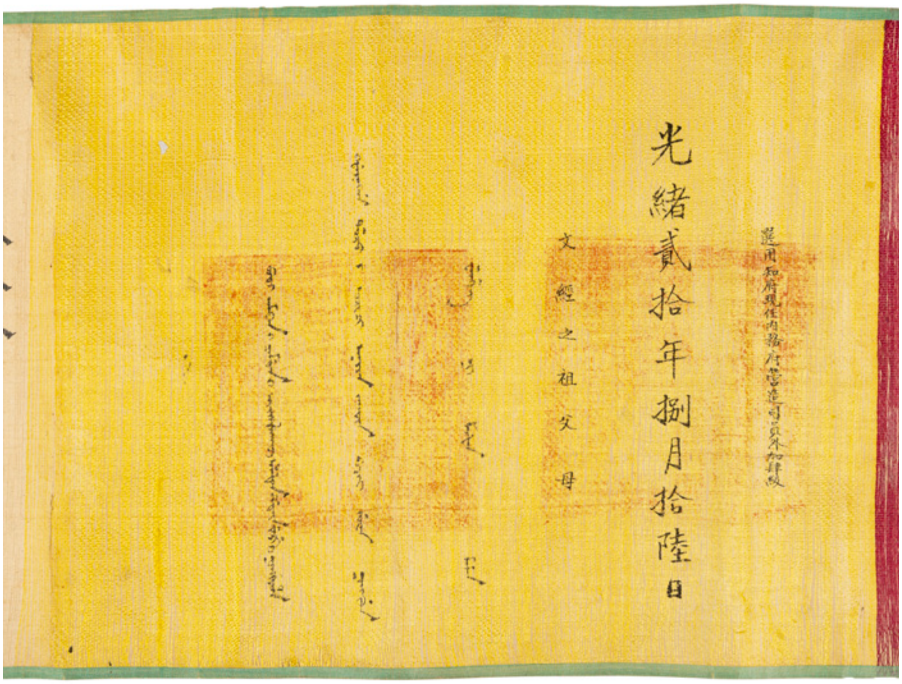
£4,000-6,000

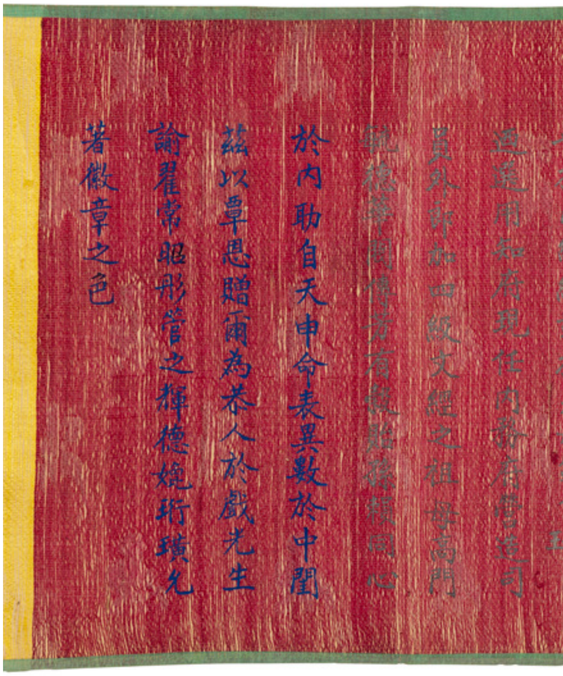


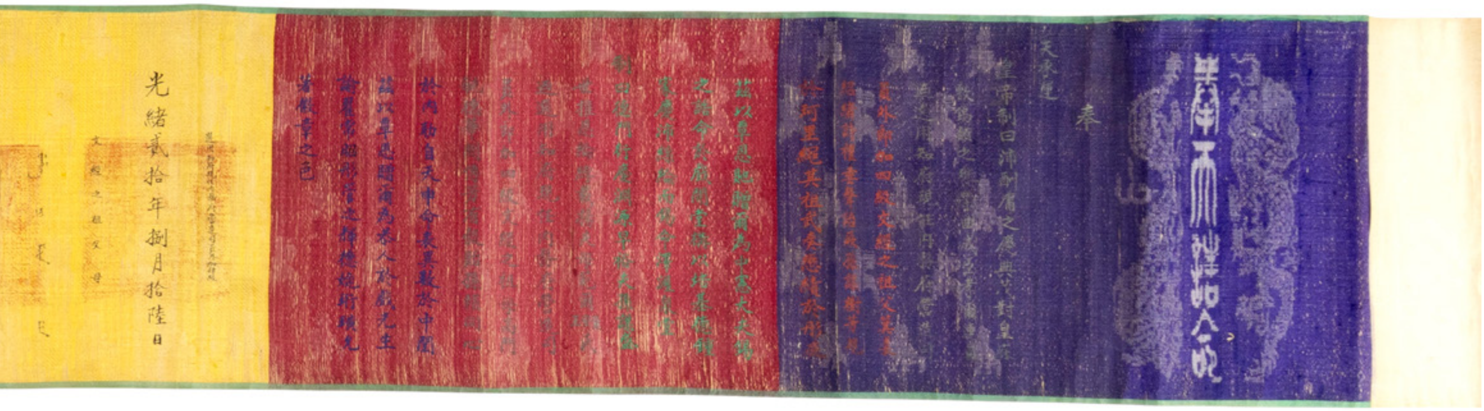
September, 15th 1894.

Mr. Lin Cheung,- grandfather of Mr. Man King, a Chosen Prefect, the Second Class Secretary of the Office of Works of the Imperial Household, and with an Additional Promotion of Four Steps,- is to be ennobled by Proclamation of EMPEROR KWONG SUI with the title of "Chung Hin Tai Fu" (an Officer of the Fourth Rank) on account of his grandson's loyalty and filial piety.

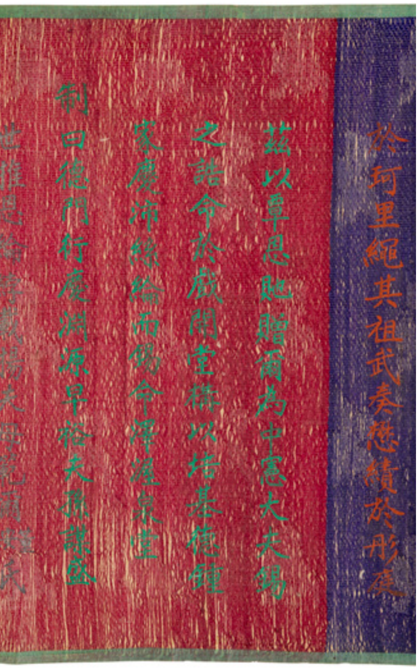
Mrs. Lin Tung Shi, Mrs. Lin On Shi and Mrs. Lin Wong Shi, grandmothers of Mr. Man King, are at the same time to be ennobled by Proclamation of EMPEROR KWONG SUI with the title of the Wives of an Officer of the Fourth Rank, on account of their grandson's loyalty and filial piety.







光緒貳拾年捌月拾陸日



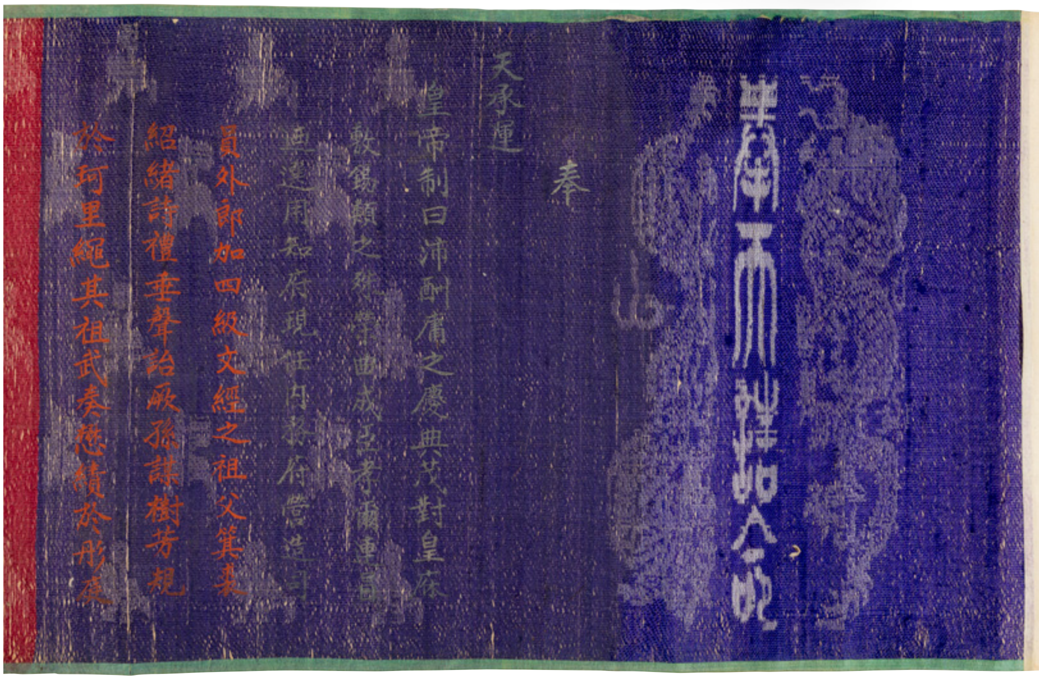
於珂里繩其祖武奏懋績於彤庭

茲以覃恩貤贈爾為中憲大夫錫

之誥命於戲閒堂構以培基德鍾

家慶沛綸綍而錫命澤渥泉臺

制曰德門衍慶淵源早裕夫孫謀盛



奉

天承運

皇帝制曰沛酬庸之慶典茂封皇庥

敷錫類之殊榮曲成臣孝爾車昌

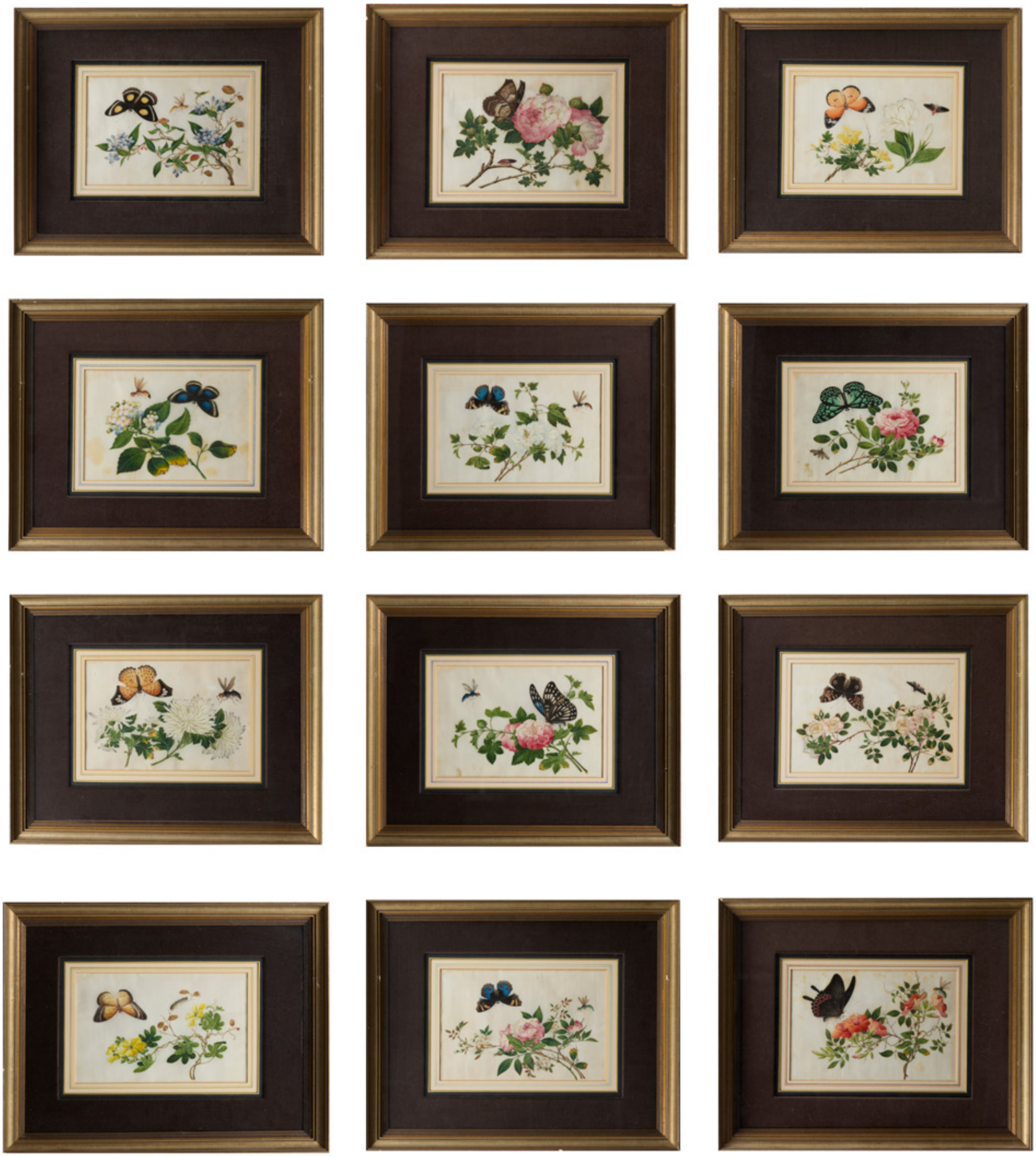
典選用知府現任内務府營造司

員外郎加四級文經之祖父箕裘

紹緒詩禮垂聲詒厥孫謀樹芳規

於珂里繩其祖武奏懋績於彤庭

PRIVATE SCOTTISH COLLECTION, PERTHSHIRE (LOTS 120-122)



120

SET OF TWELVE CHINESE EXPORT ‘BUTTERFLY AND FLOWER’ PITH PAINTINGS

QING DYNASTY, 19TH CENTURY

清 廣東外銷通草紙畫蝶戀花圖 鏡框(一組十二幅)

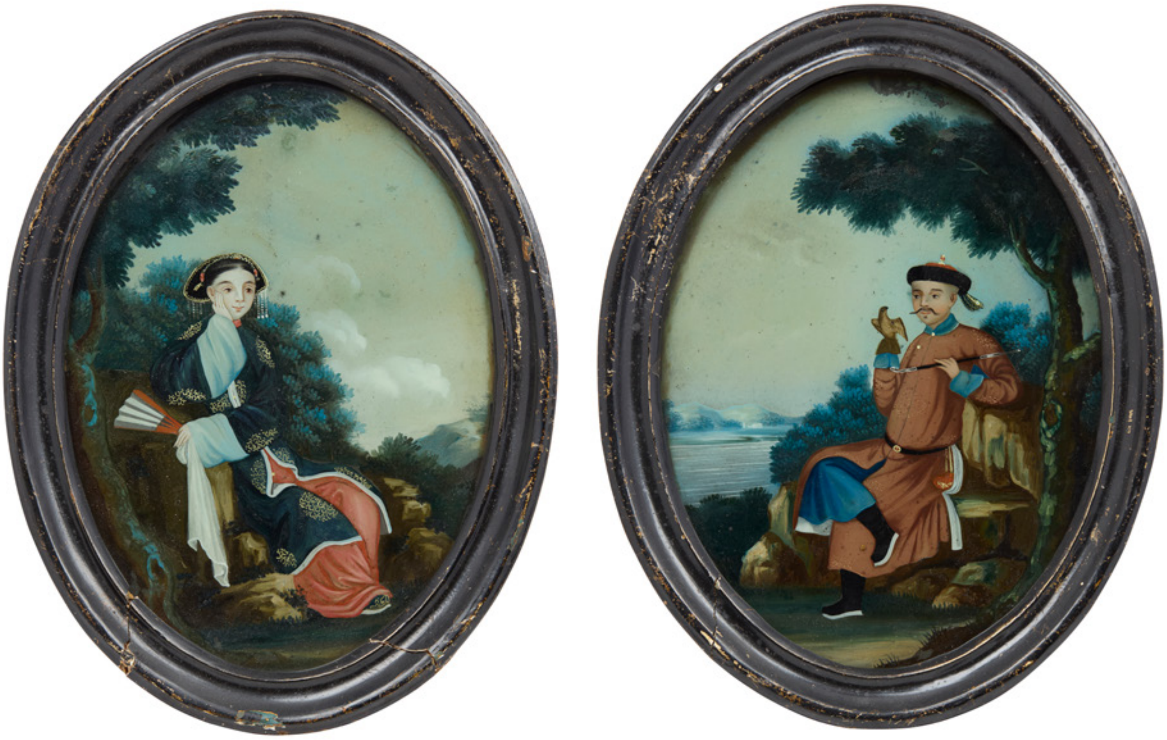
gouache on pith paper, all finely painted with butterflies and exotic blossoms with occasional insects, framed (12)

approx. 14.5cm x 20.5cm each

Provenance: Private Scottish collection, Perthshire

蘇格蘭私人收藏,珀斯郡

£400-600



121

PAIR OF CHINESE EXPORT REVERSE GLASS PAINTINGS

QING DYNASTY, 19TH CENTURY

清 外銷玻璃畫人物圖 木框（一對）

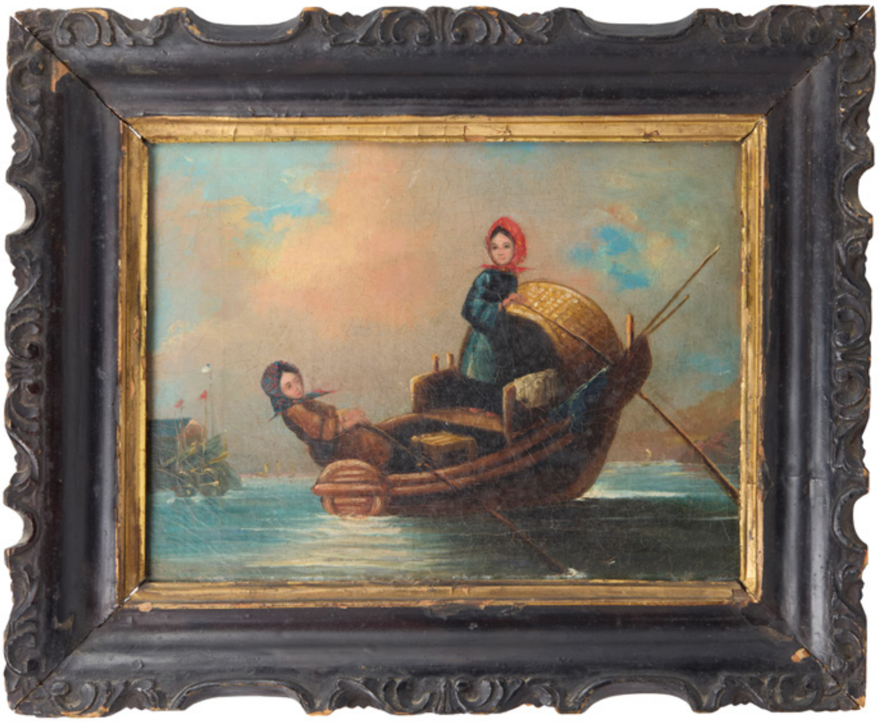
both of oval form, one painted with a seated moustachioed official holding a cigarette pipe in his left hand, a bird perched on his right hand, the other painted with a seated noble lady holding a fan in her right hand, her left palm supporting her cheek, framed (2)

24.8cm high each

Provenance: Private Scottish collection, Perthshire

蘇格蘭私人收藏，珀斯郡

£300-500



122

CHINESE SCHOOL OIL PAINTING

QING DYNASTY, 19TH CENTURY

清 外銷油畫 仕女舢舨圖 帆布油彩 木框

oil on canvas, depicting tanka boat women, framed

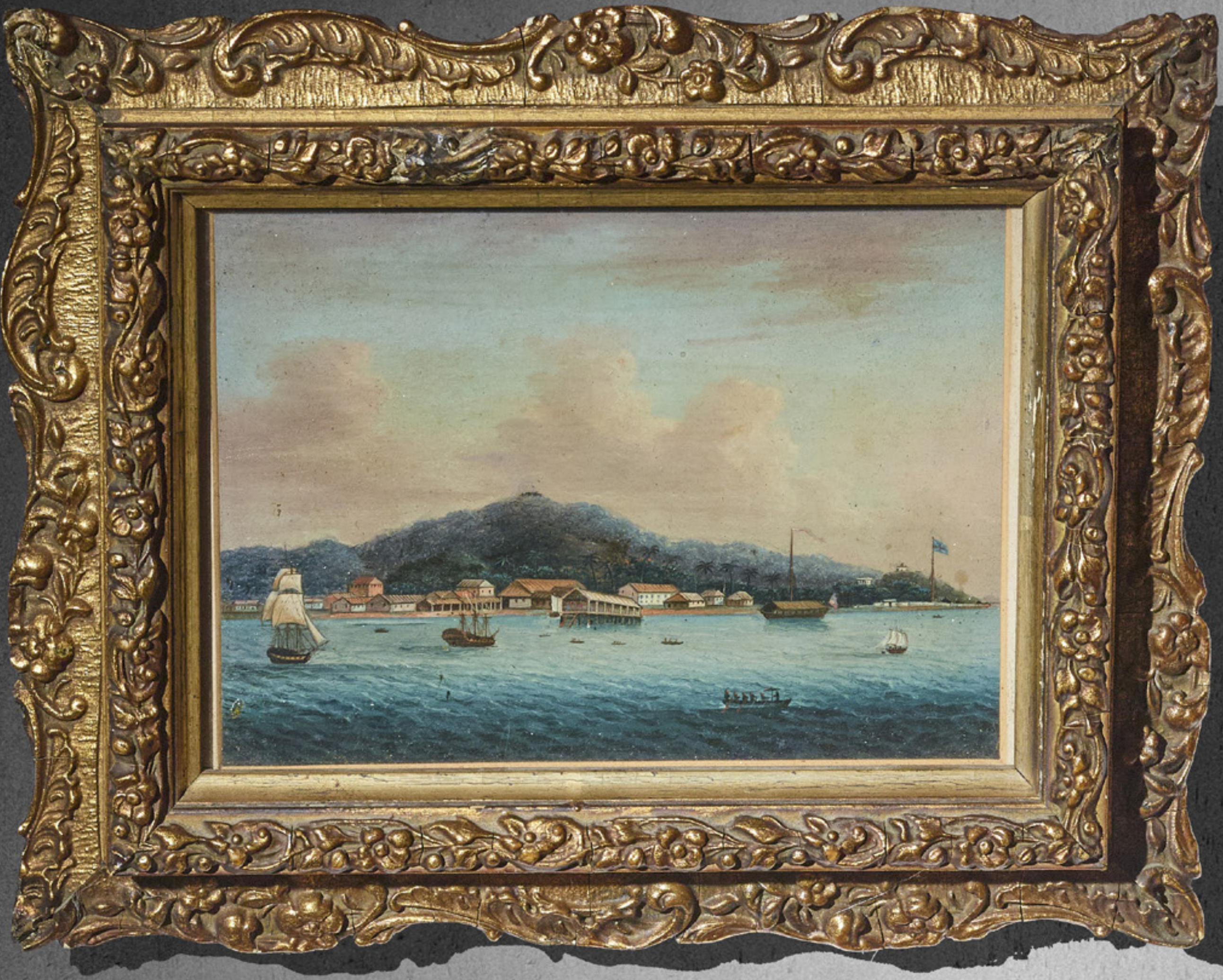
21.5cm x 28cm

Provenance: Private Scottish collection, Perthshire

蘇格蘭私人收藏，珀斯郡

Note: A slightly larger comparable example (24.8 x 29.8cm), with distinctive Praia Grande, Macau, in the left background, was sold at Christie's London, 5 Nov 2020, lot 94.

£400-600



123

CHINESE SCHOOL, PENANG

QING DYNASTY, CA. 1800-1820

清 約1800-1820 檳榔嶼圖 銅本油畫 木框

oil on brass, painted with junks and sampans offshore, a traditional stilt house in the centre, a British flag on the right margin, framed

11.1cm x 15.2cm; frame: 16.3cm x 20.4cm

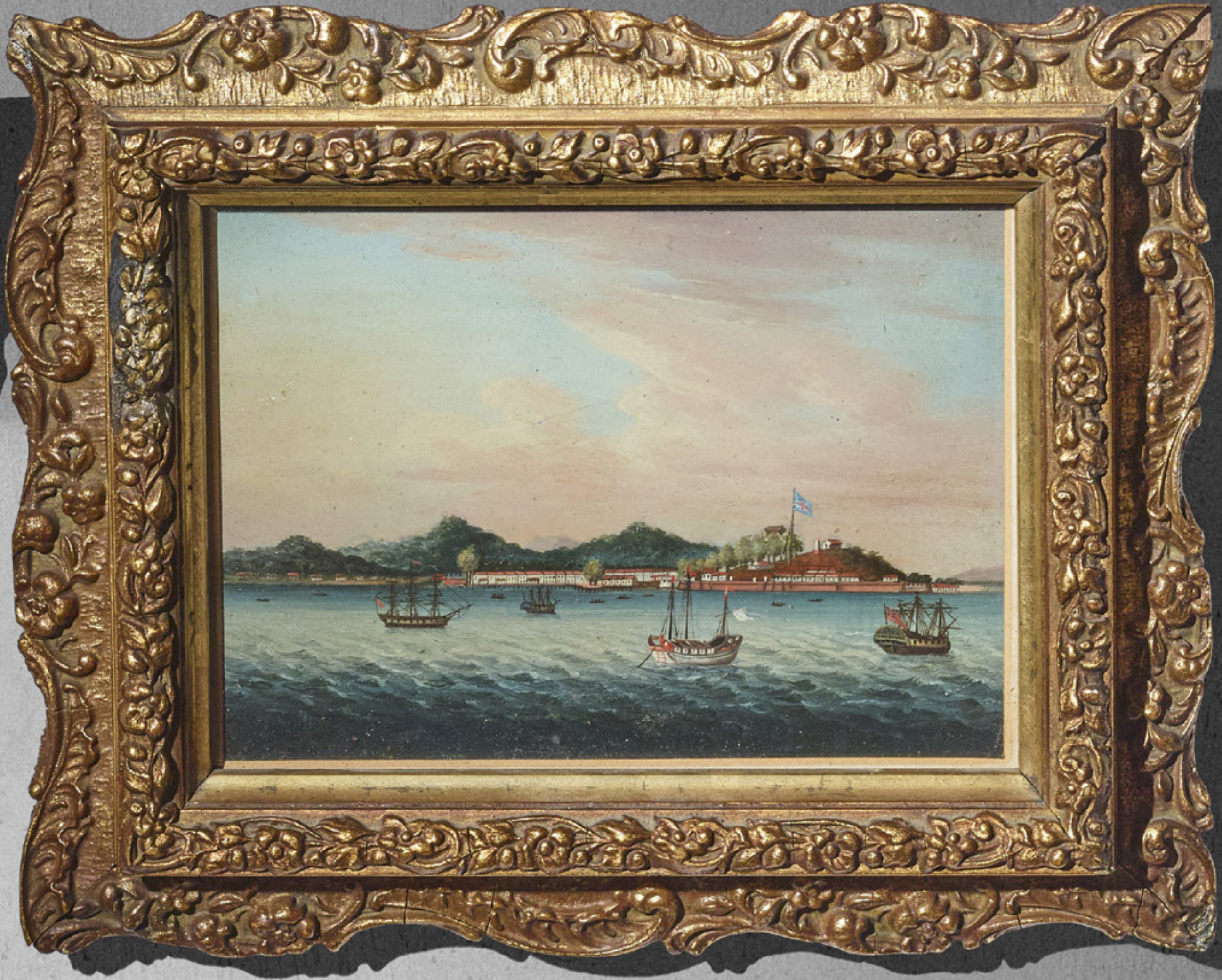
Provenance: Private Scottish collection, Aberdeen; Inherited from the current owner's grandparents, who acquired this in the 1960s.

蘇格蘭私人收藏，亞伯丁；繼承自現任藏家之祖父母，其購藏於1960年代。

Note: This is one of the very early and rare views of Penang. Its painted source remains unidentified. A variant, also on brass, was with Martyn Gregory in 1985, for which see Martyn Gregory, 1985, cat. 41, p.15, no.21, and Lim Chong Keat, *Penang Views 1770-1860*, Singapore, 1986, pp. 52, 62 & 219, pl. 29.

A highly comparable oil on brass painting of Penang, Chinese School, c.1800-1820, from the Kelton collection, was sold at Christie's London, 7 Nov 2019, part lot 9.

£2,000-3,000



124

CHINESE SCHOOL, MALACCA

QING DYNASTY, CA. 1800-1820

清 約1800-1820 馬六甲圖 銅本油畫 木框

oil on brass, painted with the Straits Settlements from the sea, with British, American and Chinese shipping moored offshore, the British flag flying on the flagstaff over the old fortress, A Famosa, beyond, framed

11.1cm x 15.2cm; frame: 16.3cm x 20.4cm

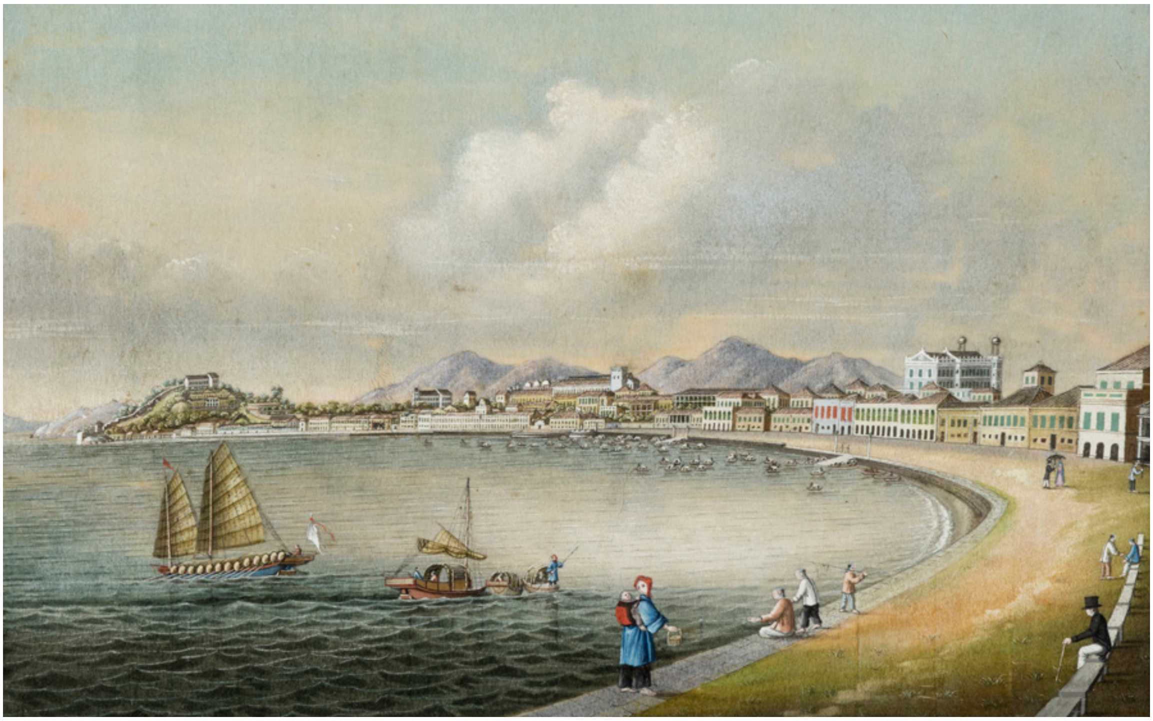
Provenance: Private Scottish collection, Aberdeen; Inherited from the current owner's grandparents, who acquired this in the 1960s.

蘇格蘭私人收藏，亞伯丁；繼承自現任藏家之祖父母，其購藏於1960年代。

Note: This rare panoramic view of the town and port of Malacca dates to the period of temporary British occupation, between 1795 and 1818, when the Dutch were conquered by the French in the Napoleonic Wars (1803–1815). The original sketch was likely drawn before 1807, that is, before the walls of the A Famosa (Portuguese fortress built in Malacca in ca. 1512) were demolished. According to historical records, before Malacca was returned to the Dutch, the British destroyed the fort and city walls in August 1807.

A highly comparable oil on brass painting of Malacca, Chinese School, c.1800-1820, from the Kelton collection, was sold at Christie's London, 7 Nov 2019, part lot 9.

£2,000-3,000



125

CHINESE PITH PAINTING OF MACAU

QING DYNASTY, 19TH CENTURY

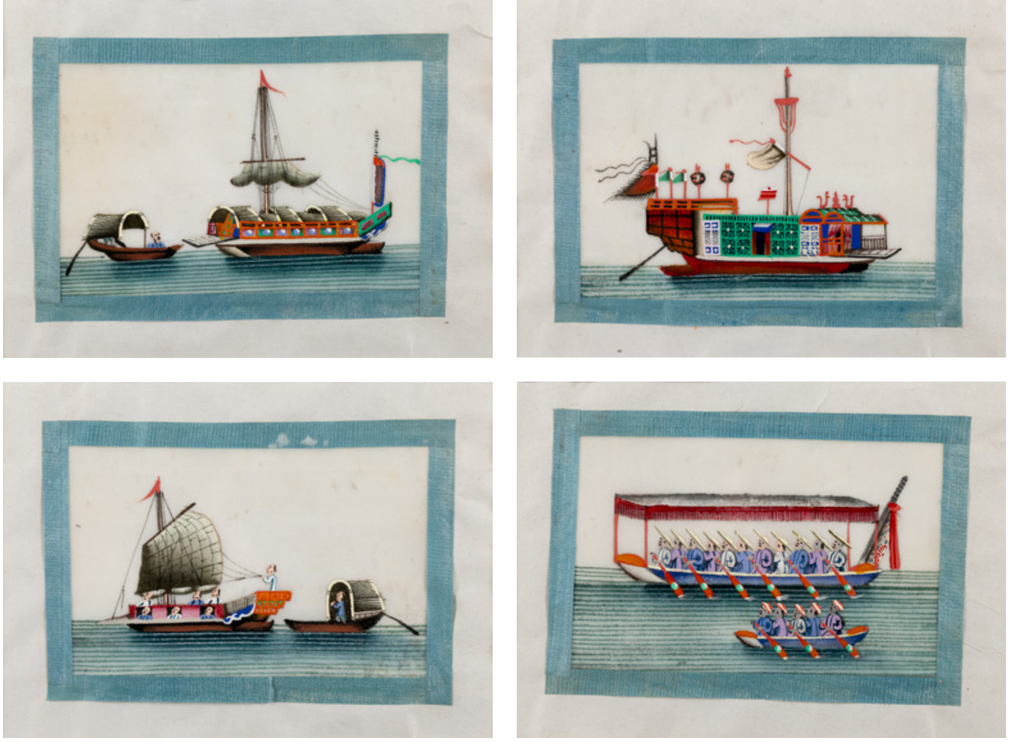
清 關聯昌/庭呱風格 外銷通草紙畫澳門碼頭風景 鏡框

painted in the style of Ting Qua, depicting a view over Praya Grande in Macau, the tranquil bay with trading and fishing vessels plying the shallow waters of the bay, framed

7.5cm x 26.3cm; frame: 31cm x 40.5cm

Note: A highly comparable example, dated to circa 1850, was sold at Sotheby's London, 12 May 2021, lot 116

£1,000-1,500



126

SET OF TWELVE CHINESE 'JUNK' PITH PAINTINGS

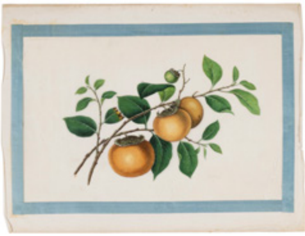
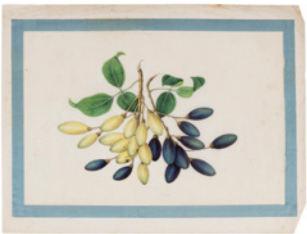
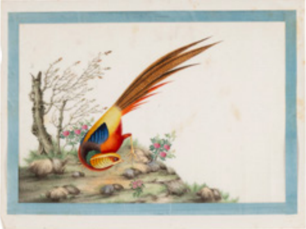
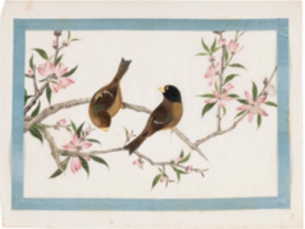
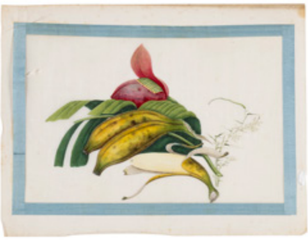
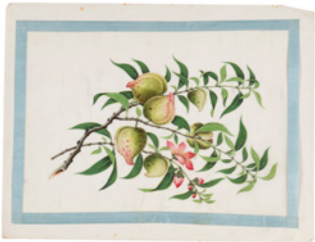
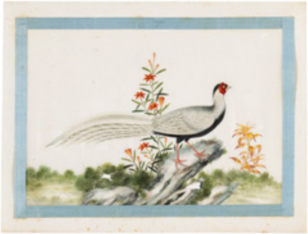
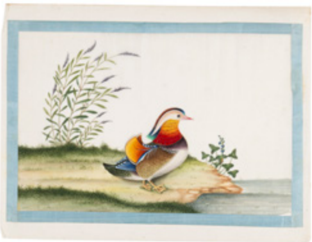
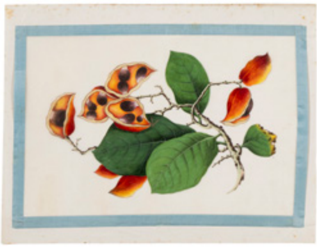
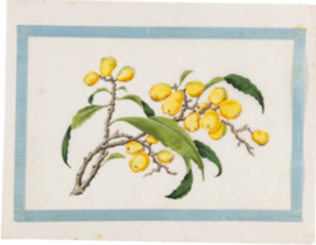
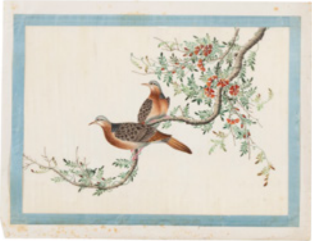
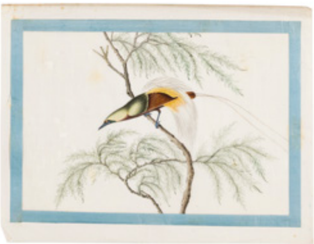
QING DYNASTY, 19TH CENTURY

清 廣東外銷通草紙畫帆船圖 鏡框（一組十二幅）

gouache on pith paper, mounted with ribbon to paper leaves, depicting various boats, junks, and sampans with figures, framed (12)

8.3cm x 11.9cm each; frame: 29.5cm x 42cm each

£400-600

127

CHINESE ALBLUM OF NINETEEN LEAVES PITH PAINTINGS

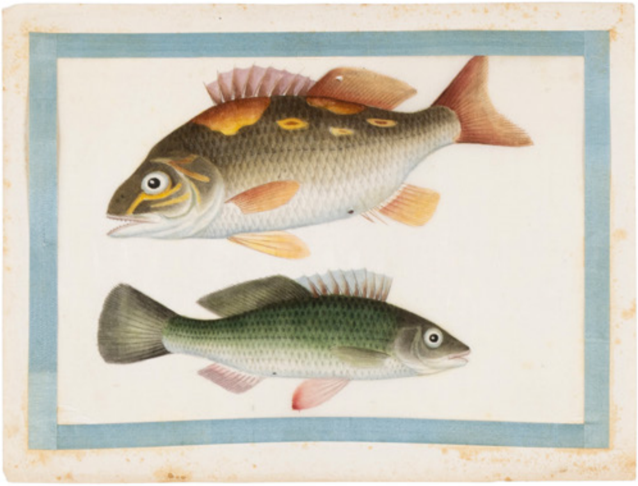
QING DYNASTY,
19TH CENTURY

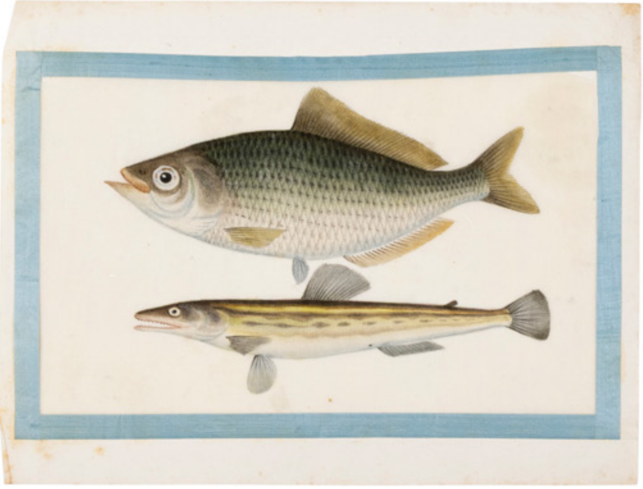
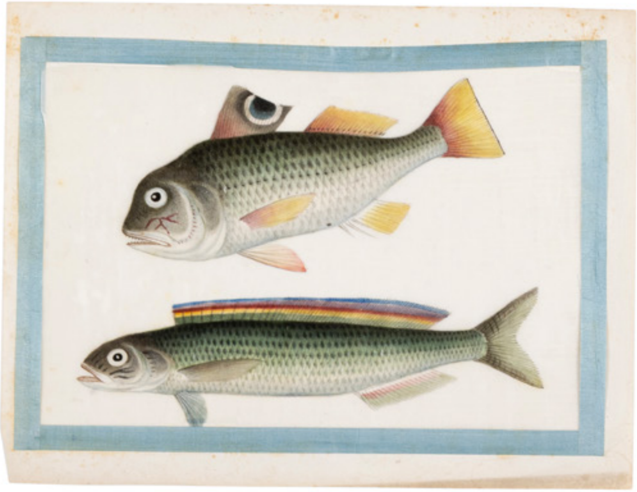
清 外銷通草紙畫花果鳥魚圖 畫冊 (共十九幅)

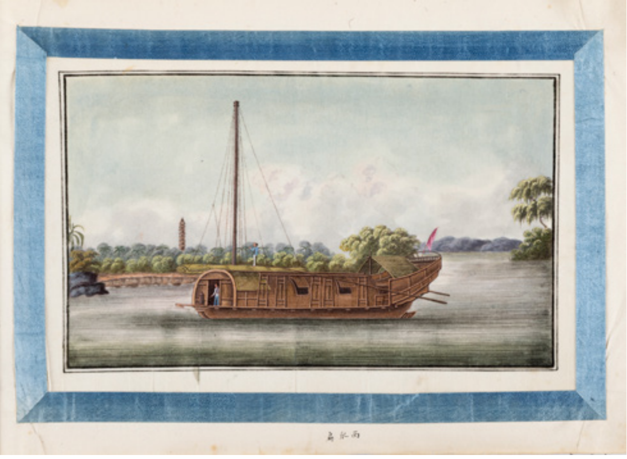
gouache on pith paper, depicting three of fish, six of exotic fruits, six of exotic birds, four of flowers, red covers initialled ‘RLG’ (19)

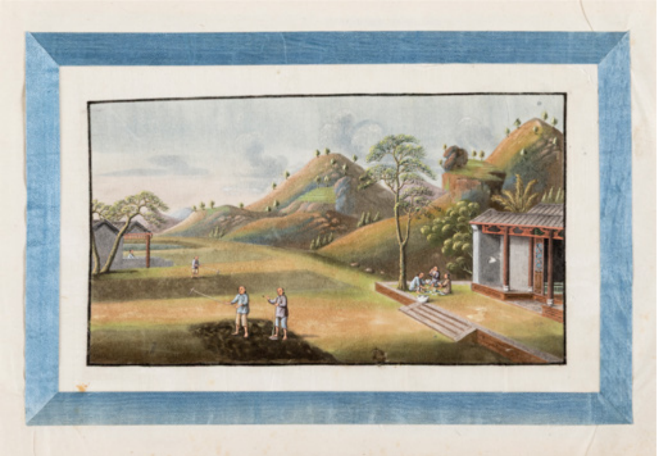
18cm x 25.5cm each painting

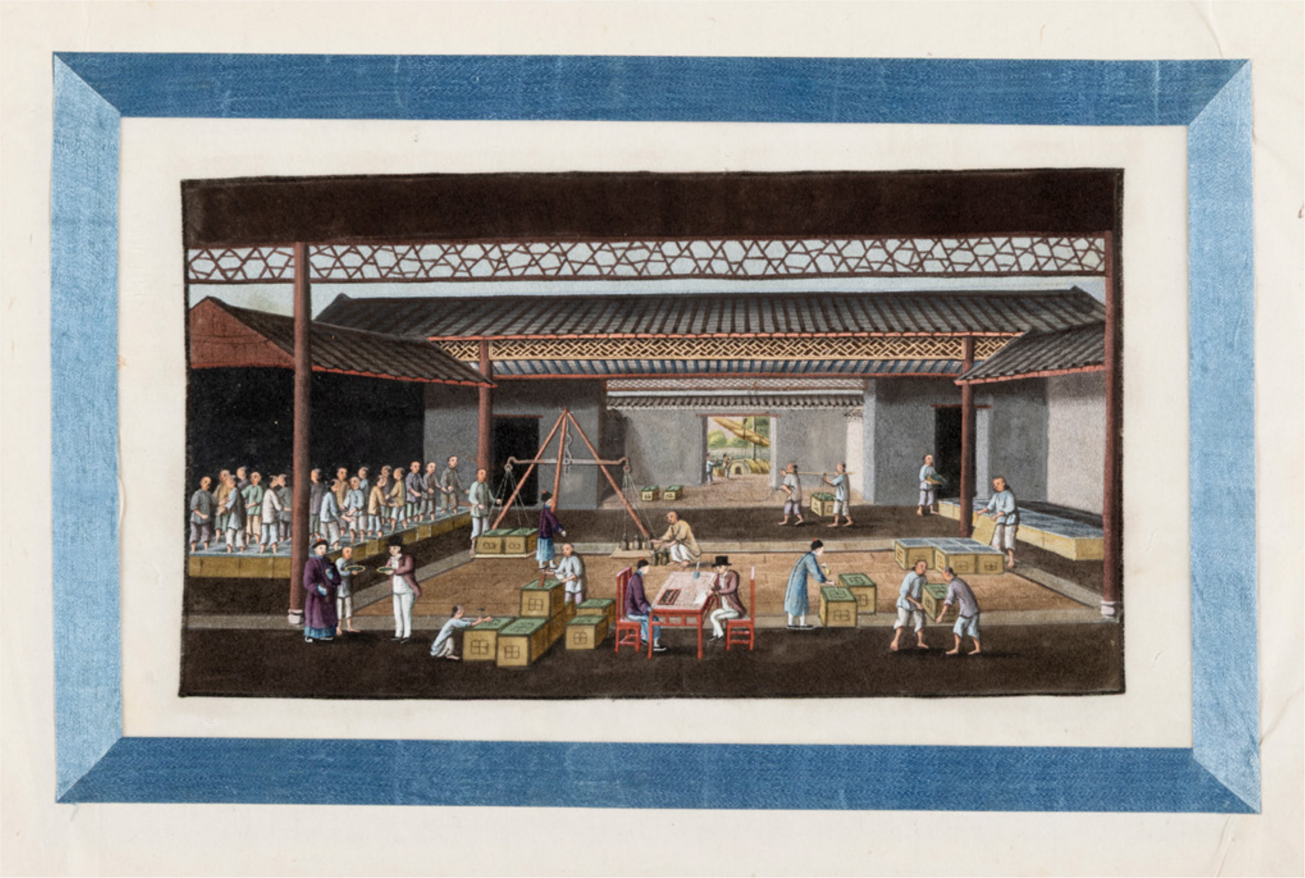
£1,200-1,800









128

CHINESE ALBLUM OF ELEVEN LEAVES ‘TEA PRODCUTION AND TEA TRADE’ PITH PAINTINGS

QING DYNASTY, 19TH CENTURY

清 外銷通草紙畫製茶、茶貿易及運茶船圖 畫冊（共十一幅）

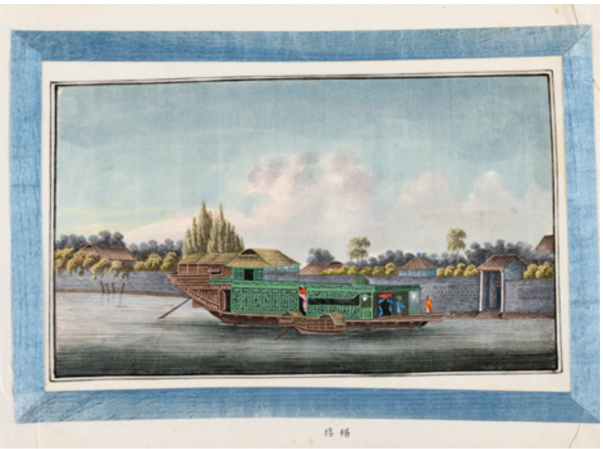
gouache on pith paper, eight depicting various stages of tea production and tea trade, including one where foreign merchants are trading with the local, buying crates of tea being weighed up on a large scale, three of junks for the tea trade, mounted with ribbon to paper leaves, brocade-covered cardboard covers (11)

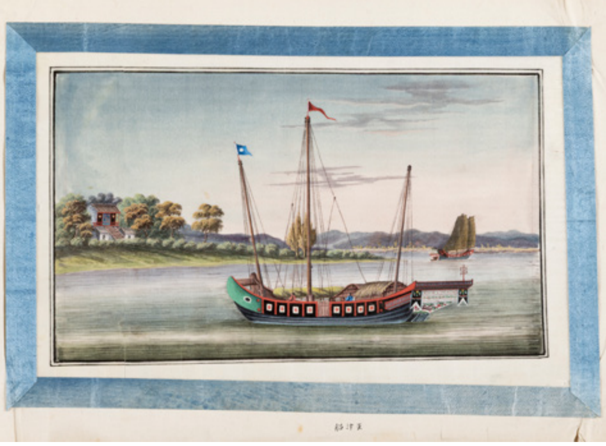
15.7cm x 25.5cm each; album: 25.6cm x 36.4cm

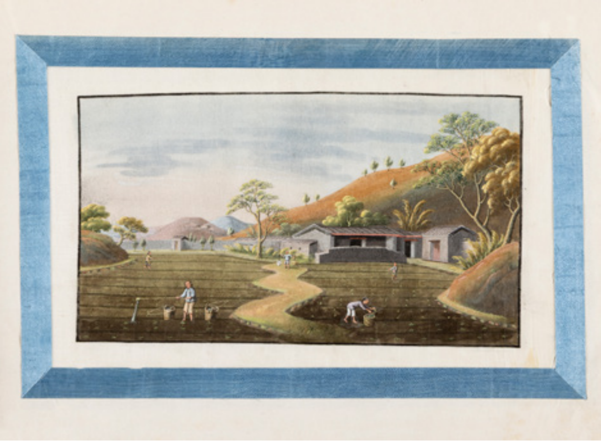
Note: Compare to a set of ten Chinese export school pith paintings depicting tea cultivation and trading, Qing dynasty, ca. 1850, sold at Bonhams London, 19 May 2025, lot 522.

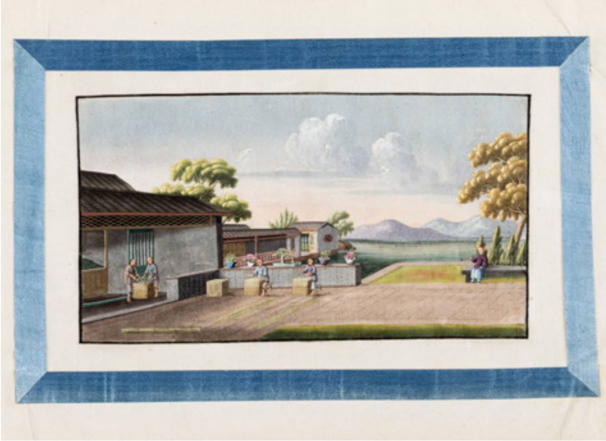
參一組十幅水粉紙本採茶圖，約一八五零年，2025年5月19日售於倫敦邦翰斯，拍品522。

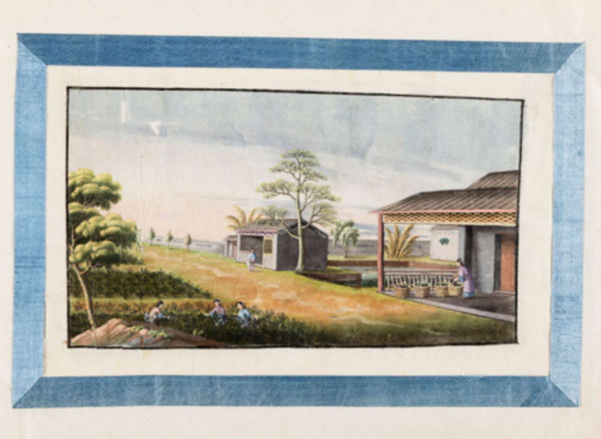
£4,000-6,000

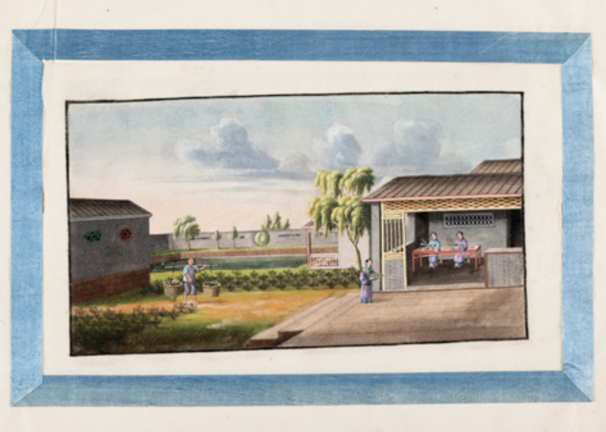


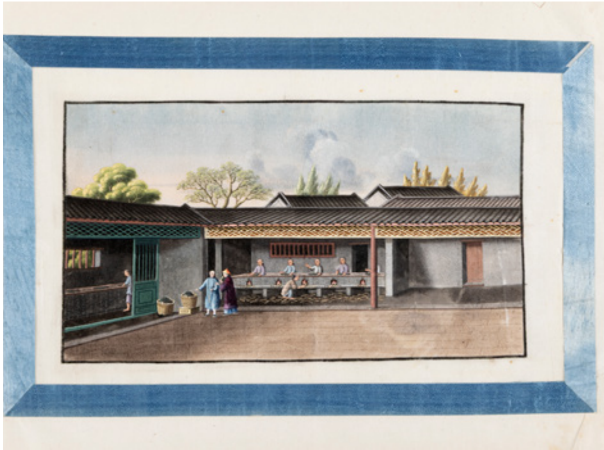

天津船

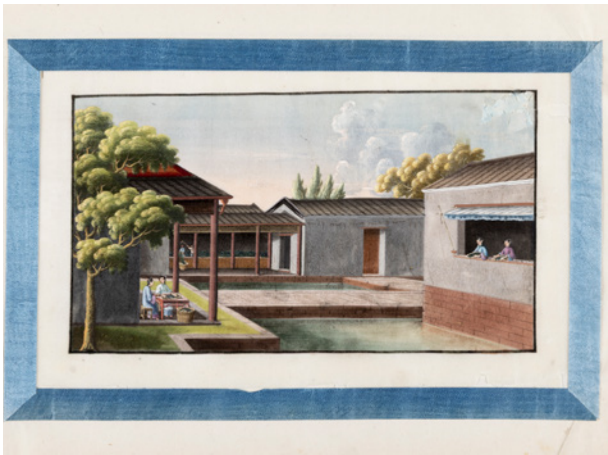












《茶甘酒酣》：中國茶酒飲器
CHINESE DRINKING VESSELS
(LOTS 129-167)

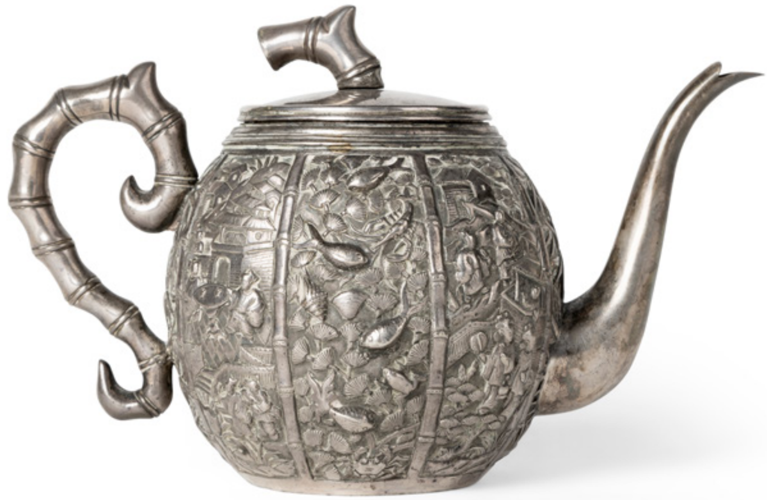
The evolution of Chinese tea and wine drinking wares encapsulates a rich dialogue between artistry, ritual, and cultural exchange. Across dynasties, these vessels underwent continual transformation in form, material, and ornamentation, mirroring the aesthetic ideals and technical sophistication of their respective epochs. Each ware thus stands not merely as a utilitarian object, but as a testament to the refinement of taste and the enduring ingenuity of Chinese craftsmanship.

Materials such as stoneware (Lots 134-138, 140 Yixing stoneware teapots), organic materials (Lot 131 coconut shell teawares), silver (Lot 129, 130, 132), pewter (Lot 133), hardstone (Lot 166 jade cup, Lot 167 agate cups with stands), and porcelain —including monochrome, blue-and-white and famille rose— Serving both practical and emblematic purposes, these vessels attest to the consummate skill of Chinese craftsmen and the stratified elegance of traditional society.

The Song dynasty (960–1279) witnessed an understated elegance, influenced by Confucian ideals and the rise of tea connoisseurship. Dark-glazed tea bowls (part Lot 145, Jizhou teabowl) were favoured for their aesthetic contrast with the milky white tea that was popular at the time.

Ming and Qing dynasty (1368–1911) craftsmen expanded the technical and aesthetic horizons of porcelain, refining diverse shapes and colour schemes to appeal to imperial, domestic, and foreign tastes alike. Lot 162 CHINESE WUCAI AND GILT-DECORATED 'BIRD AND BUTTERFLY' CUP, shows the elegance of drinking culture, contrasting with Lot 139 CHINESE SANCAI-GLAZED 'MONKEY' EWER of its playful form.

From the restrained elegance of the Song dynasty to the polychrome and fun forms of the Qing, Chinese tea and wine wares transcended mere function to become vessels of artistic expression. Their stylistic evolution reflects the broader arc of China's cultural history—a continuous dialogue between tradition and innovation that continues to enchant connoisseurs and scholars alike.



129

CHINESE ‘ACQUATIC CREATURES’ BAMBOO-HANDLED SILVER TEAPOT

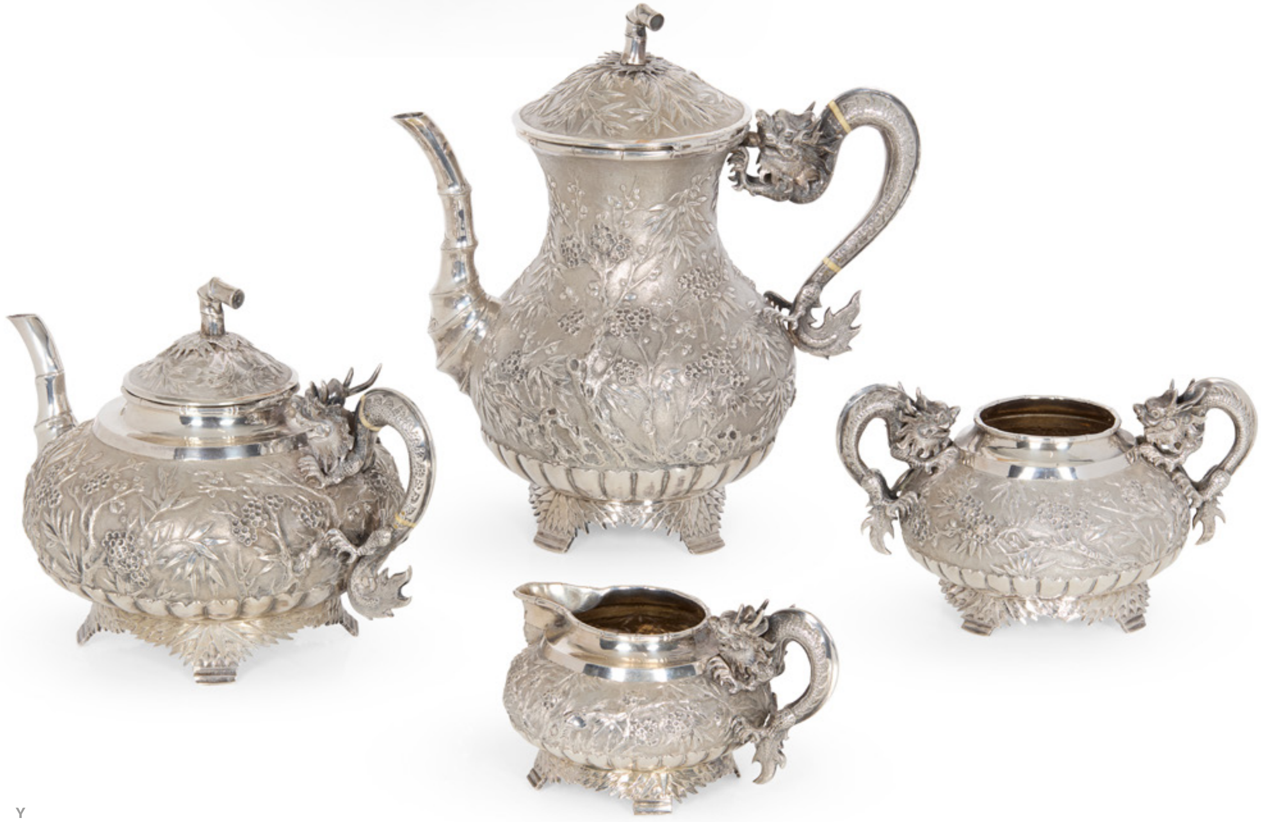
WANG HING, HONG KONG, CIRCA 1890

清「WH」、「90」、「叡記」款 外銷銀瓜稜形魚藻人物圖竹節茶壺

the body chased with eight-panels alternating with small figures amongst pavilions, fish and aquatic creatures in watergrass, and leafy bamboo groves, surmounted with bamboo handle, curve spout and a lid with bamboo finial, the base marked WH, 90, and two-character ‘Rui Ji’

10.5cm high x 17.2cm wide; 299g

£500-700



130 Y

CHINESE EXPORT SILVER FOUR PIECE TEA SERVICE

WANG HING & HE CHANG, HONG KONG & CANTON, QING DYANSTY, 19TH CENTURY

清「WH」、「和昌」及「90」錘印款 外銷銀花卉紋茶壺、咖啡壺、糖罐及奶罐（一組四件）

comprising: a coffee pot; a teapot; a sugar jar; and a milk jar, all similarly decorated with prunus on the exterior, raised on ‘bamboo leaf’ feet, with dragon handle on the sides, faux bamboo spouts, the bases hallmarked ‘WH’, retailer ‘He Chang’ in Chinese, and ‘90’ (4)

largest: 22cm wide; 891g

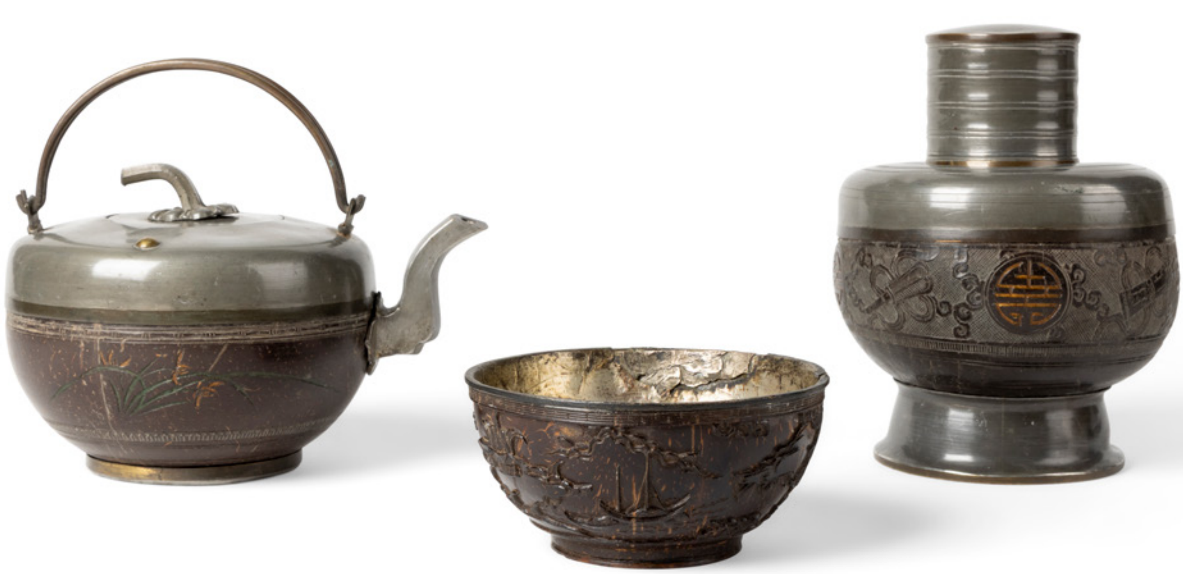
Provenance: Property of an Aberdeenshire farming family

蘇格蘭亞伯丁私人收藏

Note: Sold in compliance with UK Government and APHA regulations, with (non-transferable) exemption registration reference BLSY1PB2

With gratitude to Dr Adrien von Ferscht, a Chinese export silver specialist, for identifying the marks on this lot.

£800-1,200



131

GROUP OF THREE CHINESE CARVED COCONUT SHELL TEAWARES

LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

清末民初 椰殼雕茶壺、茶罐及碗（共三件）

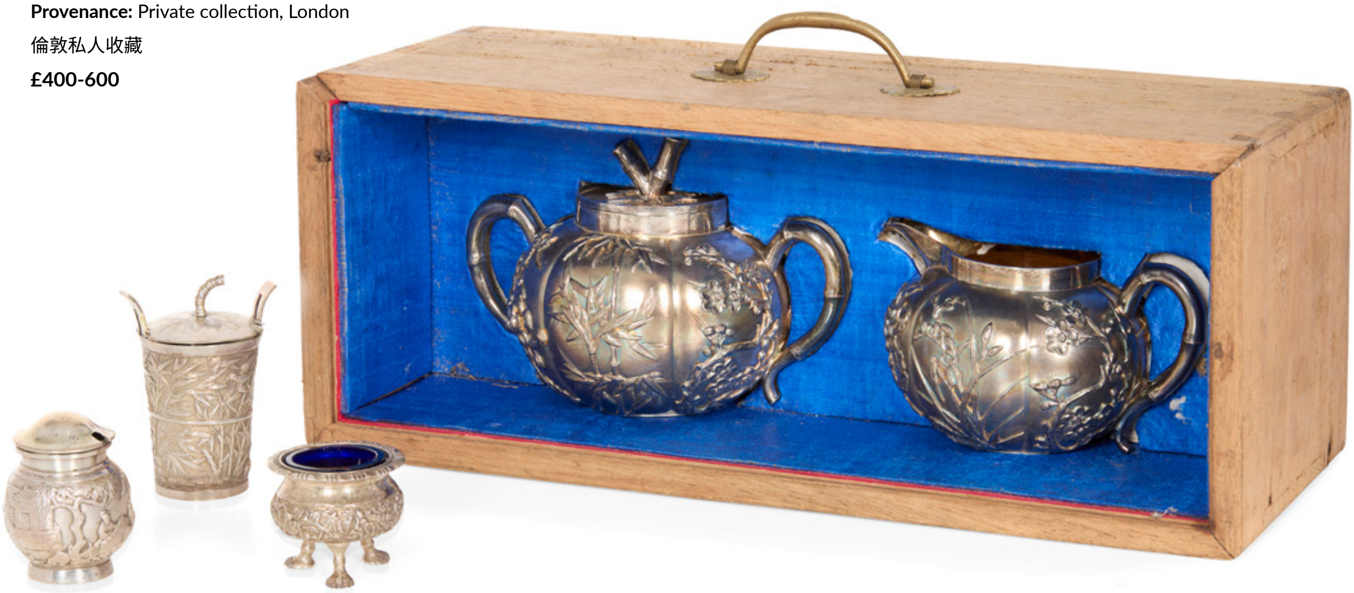
comprising: a teapot carved to one side with orchids, reverse with inscriptions; a tea caddy with 'shou' roundels and Covert Eight Immortals motifs; and a bowl carved with figures in relief, all with white-metal mounts (3)

largest: 16.3cm wide

Provenance: Private collection, London

倫敦私人收藏

£400-600

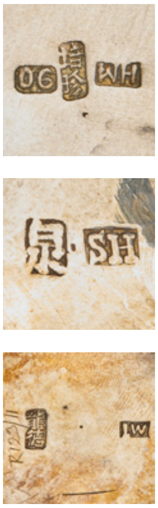


132

GROUP OF FIVE CHINESE EXPORT SILVER WARES

WANG HING, LUEN WO AND SH MARKS, LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

清末民初「WH、培真、90」錘印款 外銷銀四季花卉紋帶蓋糖罐及奶罐、「LW、龍德」錘印款 外銷銀玻璃內膽竹紋及人物紋小罐 及「HS、泉」錘印款 外銷銀玻璃內膽人物紋三足小罐（共五件）



comprising: a set of lidded sugar jar and a milk jug, decorated with seasonal flowers on the exterior, interior gilded, bases marked 'WH' for Wang Hing, in Canton & Hong Kong, 'Pei Zhen' artisan workshop mark in Chinese, and '90', with an original fitted box; a barrel-shaped 'bamboo' lidded mustard pot, and an ovoid 'figural' mustard pot, both lined with clear glass in the interior, and bases marked 'LW' for Luen Wo, in Shanghai & Canton, 'Long De' artisan workshop mark in Chinese; and a tripot compressed globular form 'figural' open salt, lined with blue glass in the interior, the base marked 'SH', and 'Quan' artisan mark in Chinese (5)

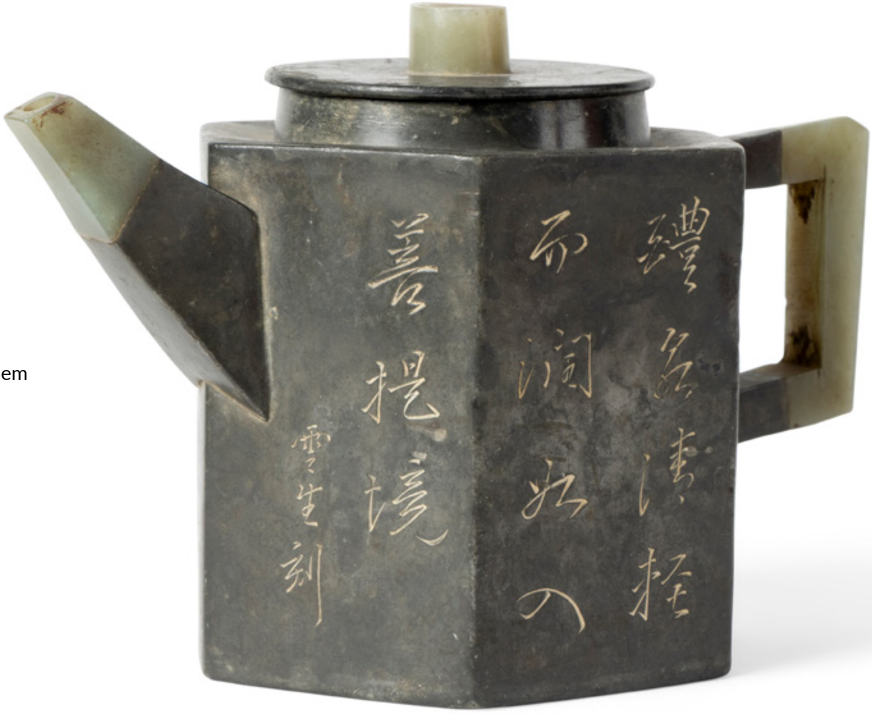
largest: 14cm wide, 229g

Provenance: Private Scottish collection, Melrose

蘇格蘭私人收藏，梅爾羅斯

Note: *With gratitude to Dr Adrien von Ferscht, a Chinese export silver specialist, for identifying the marks on this lot.*

£500-700



133

CHINESE PEWTER WITH JADE MOUNTED TEAPOT

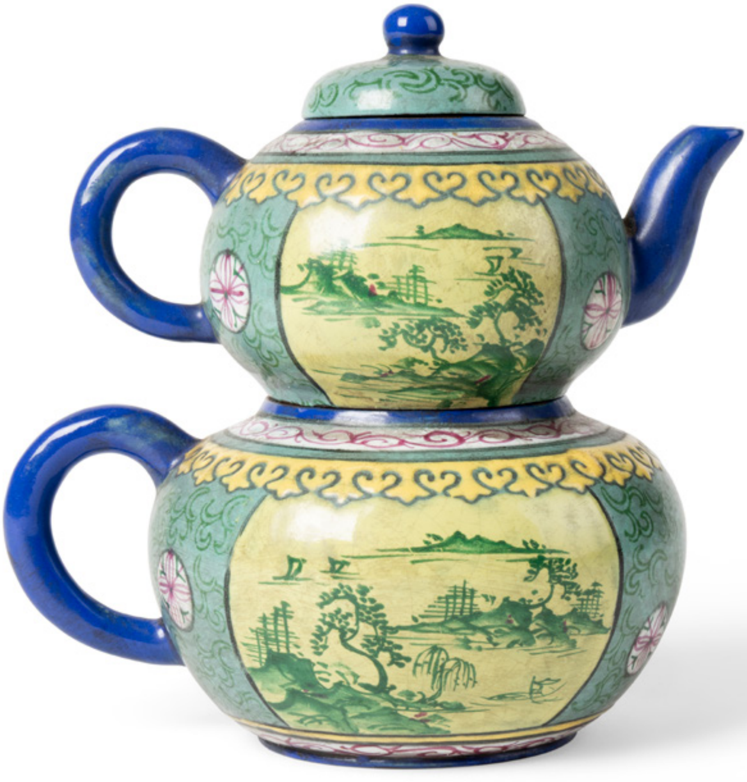
YUN SHENG MARK, QING DYNASTY, 19TH CENTURY

清 雲生款 鑲玉錫山水題詩茶壺

of hexagonal form, one side incised with *shanshui* landscape, the reverse with a poem and signed 'Yun Sheng', handle, tip of the spout and finial on cover set with jade

16.2cm wide

£600-800



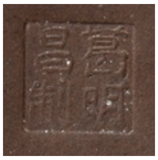
134

CHINESE ENAMELLED YIXING STONEWARE TEAPOT AND WARMER

GE MINGCHANG (1736–1795) MARK

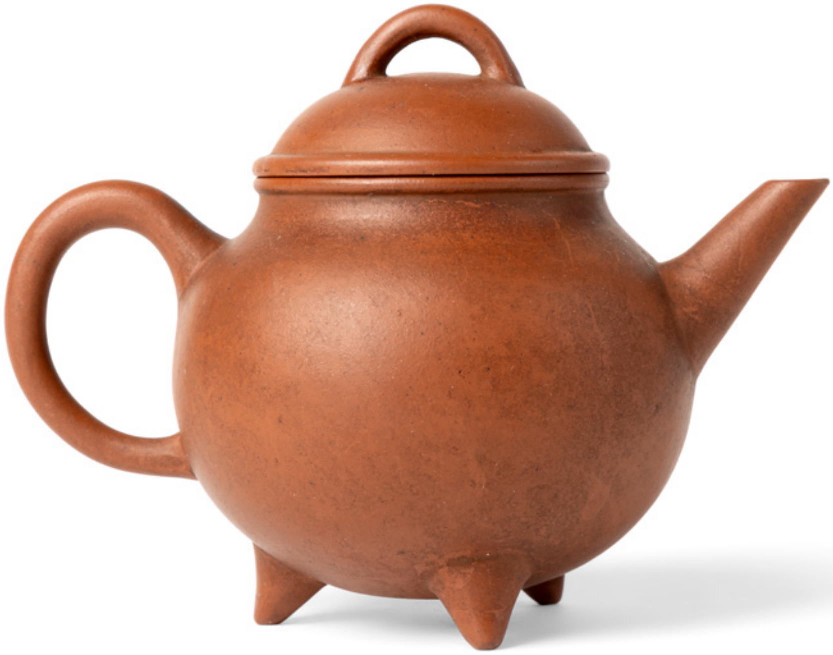
葛明昌製款 宜興紫砂加彩山水紋葫蘆型溫壺

with bigger lower pot and smaller upper pot forming a double-gourd with a lid, the upper pot with a cylindrical insert, exterior of both painted with *shanshui* landscape in cartouches reserved on turquoise ground with tendrils and roundels, both set with a loop handle and a spout, base of the lower pot with a four-character impressed 'Ge Ming Chang Zhi' mark



14.5cm high in total

£400-600



135

CHINESE YIXING STONEWARE TRIPOD TEAPOT

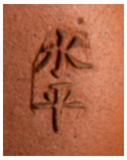
ATTRIBUTED TO HUI MENGCHEN (ACTIVE LATE MING TO EARLY QING DYNASTY)

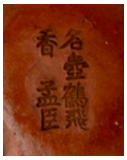
惠孟臣款「名壺鶴飛香孟臣」、「水平」款 宜興紫砂帶蓋乳丁足壺

of globular form raised on three feet, set with a loop handle opposite a straight spout, the base with a seven-character 'Minghu Hefeixiang Mengchen' mark, underside of the lid marked 'Shui Ping'

11cm wide in total

£400-600





136

CHINESE YIXING STONEWARE SQUARE-SECTION TEAPOT AND COVER

ATTRIBUTED TO GU JINGZHOU (1915-1996)

顧景舟款 宜興紫砂山水題詩紋方壺

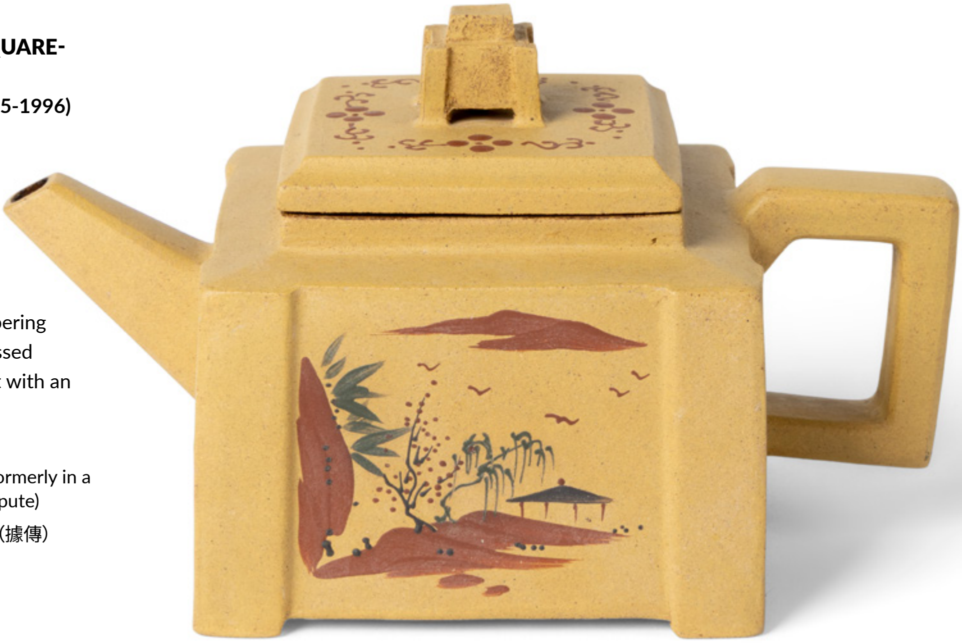
of rectangular form with raised corners extending as bracket feet, painted to one wider side with a *shanshui* landscape, reverse inscribed with poem, one shorter side set with a sectioned handle opposite a square tapering spout, base of the cover with an impressed mark 'Gu Jingzhou', and base of the pot with an impressed 'Jingzhou Zhi'

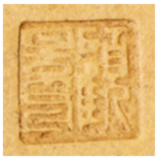
16.3cm wide in total

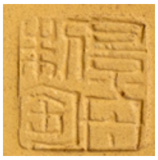
Provenance: Private collection, London; formerly in a private English collection, Yorkshire (by repute)

倫敦私人收藏；前英格蘭私人收藏，約克郡（據傳）

£2,000-3,000







137

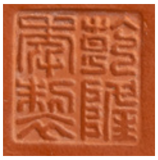
CHINESE YIXING STONEWARE TEAPOT
QIANLONG MARK, QING DYNASTY, 19TH CENTURY

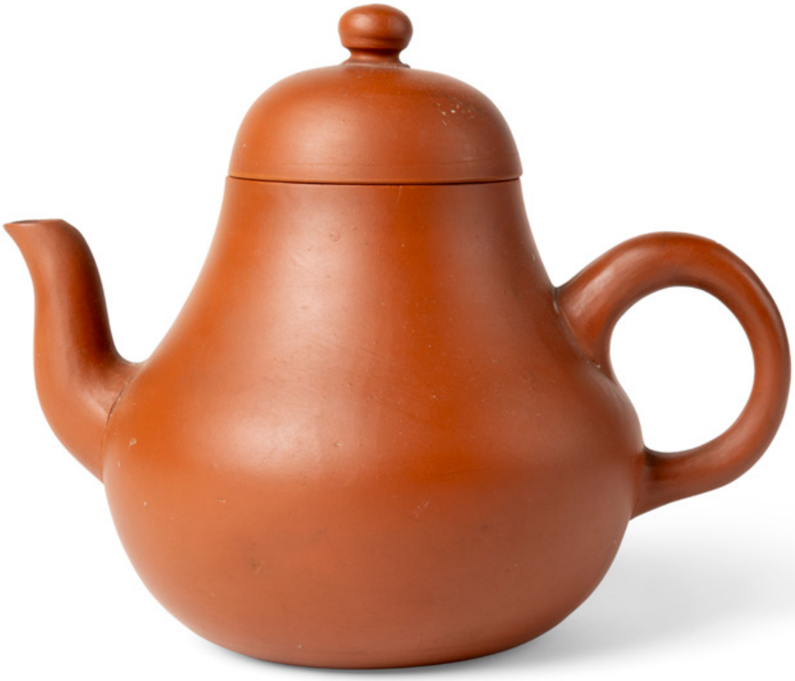
清 乾隆款 宜興紫砂帶蓋茶壺

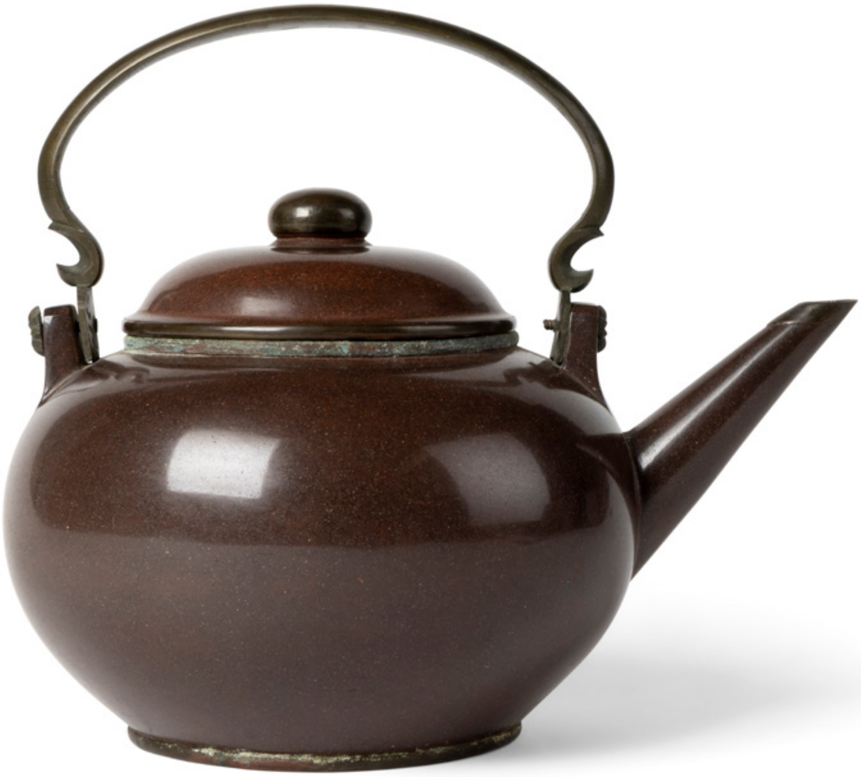
potted with an elegant pear-shaped body, set to one side with a loop handle and the other sinuous spout, domed cover, the recessed circular base with an impressed four-character Qianlong mark

19.3cm wide in total

£500-700







138

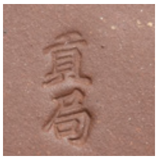
CHINESE YIXING STONEWARE TEAPOT FOR THE THAI MARKET
GONGJU MARK, QING DYNASTY, 19TH CENTURY

清 貢局款 外銷泰國宜興紫砂帶蓋茶壺

of slightly compressed globular form, the reddish-purple clay set with a straight spout on one side, with brass, hinged, overhead handle, exterior polished to high sheen, the base of the pot carved with a two-character Gong Ju mark

22.3cm wide in total

£1,000-1,500



139

CHINESE SANCAI-GLAZED ‘MONKEY’ EWER

QING DYNASTY, 18TH-19TH CENTURY

清 素三彩壽祿猴壺

in the shape of a monkey riding a recumbent deer, its right hand holding a peach, the left palm on the deer’s rear forming a handle, the monkey glazed in yellow with body detailed in carvings, the deer in a dark green glaze variegated with brown patches and a hint of yellow streaks

17.5cm wide

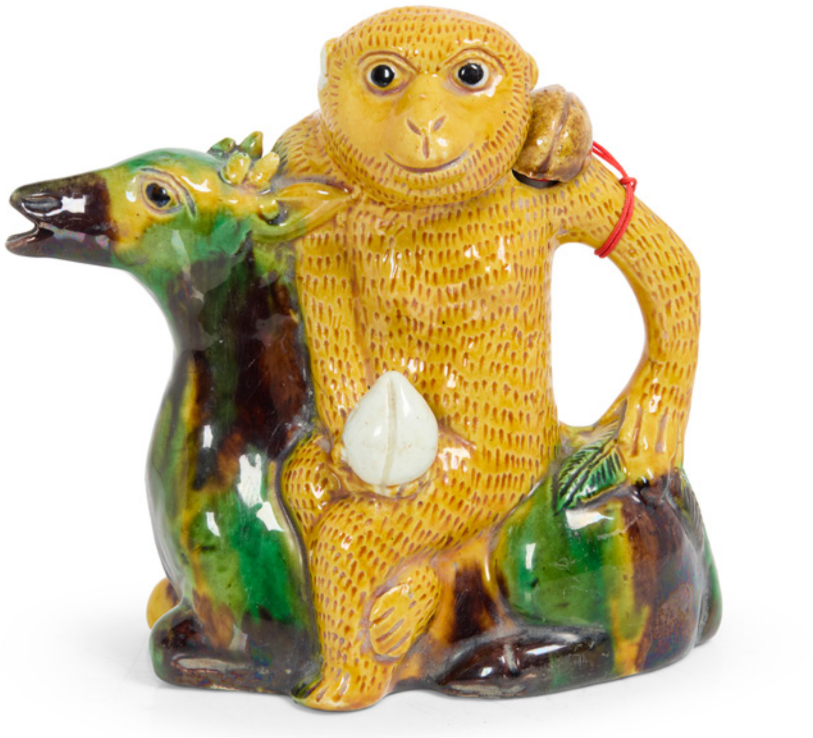
Provenance: From the estate of the late Peter D. R. Powell (1940-2025); Set up by Peter Powell in Edinburgh in the early 1980s, The Thrie Estaits in Dundas Street was a treasure trove of the eclectic, the beautiful and the quirky. It was hard to find a shop like it, and for nearly forty years, it was the go-to for extraordinary works of art;

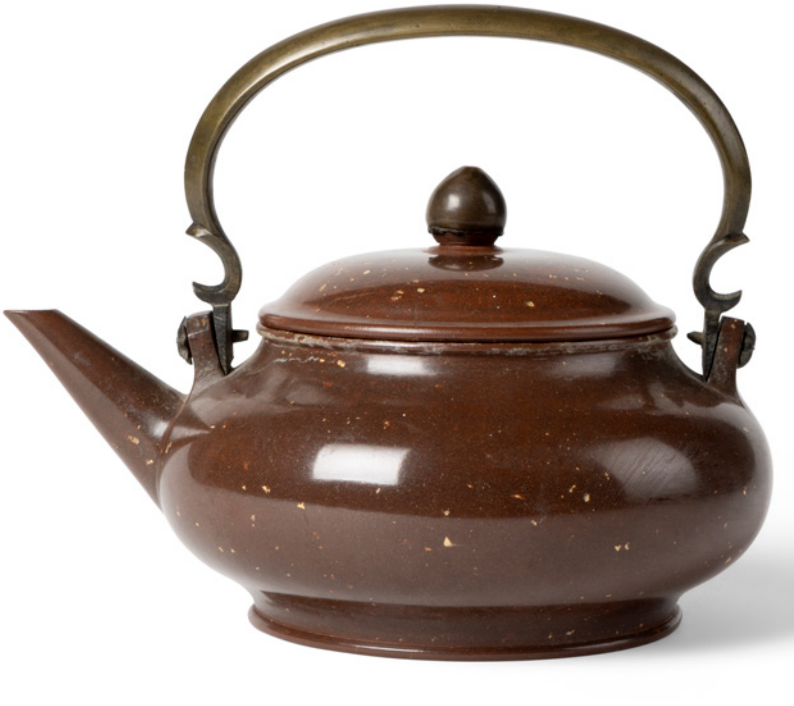
Previously in a private Taiwanese collection.

彼得. 鮑威爾（Peter D. R. Powell, 1940–2025）遺產；由彼得. 鮑威爾於1980年代初在愛丁堡創立的The Thrie Estaits，是一座充滿奇趣與美感的骨董店。運營四十年間，它一直是尋覓非凡藝術品的必訪之地；

前臺灣私人收藏。

£300-500





140

CHINESE YIXING STONEWARE TEAPOT FOR THE THAI MARKET

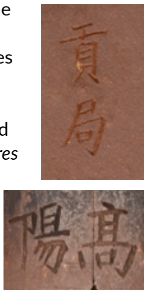
GONGJU AND GAOYANG MARKS, QING DYNASTY, 19TH CENTURY

清 貢局、高陽款 外銷泰國宜興紫砂帶蓋茶壺

of slightly compressed globular form, the reddish-purple clay mixed with *duanni* shards, set with a straight spout on one side, with brass, hinged, overhead handle, exterior highly polished, the base of the pot carved with a two-character Gong Ju mark, and the lid rim incised Gao Yang

17cm wide including spout

Note: K.S. Lo believes extant examples of *gongju* type teapots indicate these pots were made between the early years of the seventeenth and the middle of the eighteenth century. The highly polished surfaces and metal mounts were produced by specialised workshops in Bangkok, where the industry of polishing and mounting still survives but is confined to pots made in Thailand. See K.S. Lo, *The Stonewares of Yixing, from the Ming Period to the Present Day*, Sotheby’s Publications & Hong Kong University Press, London, New York, Hong Kong, 1998, pp.197-204.



£500-700

141

TWO SETS OF CHINESE EXPORT FAMILLE ROSE CUPS WITH SAUCERS FOR THE ENGLISH MARKET

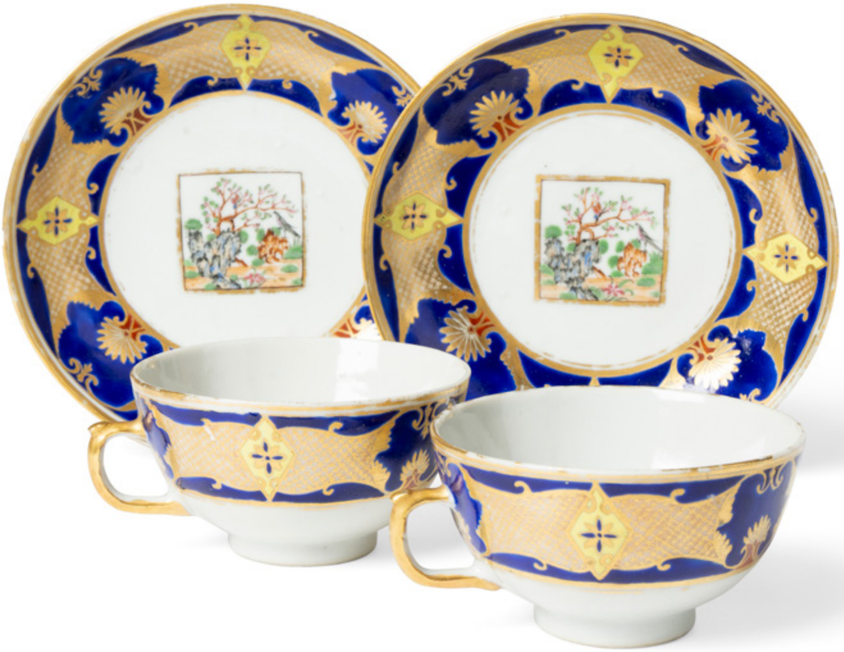
QING DYNASTY, QIANLONG PERIOD

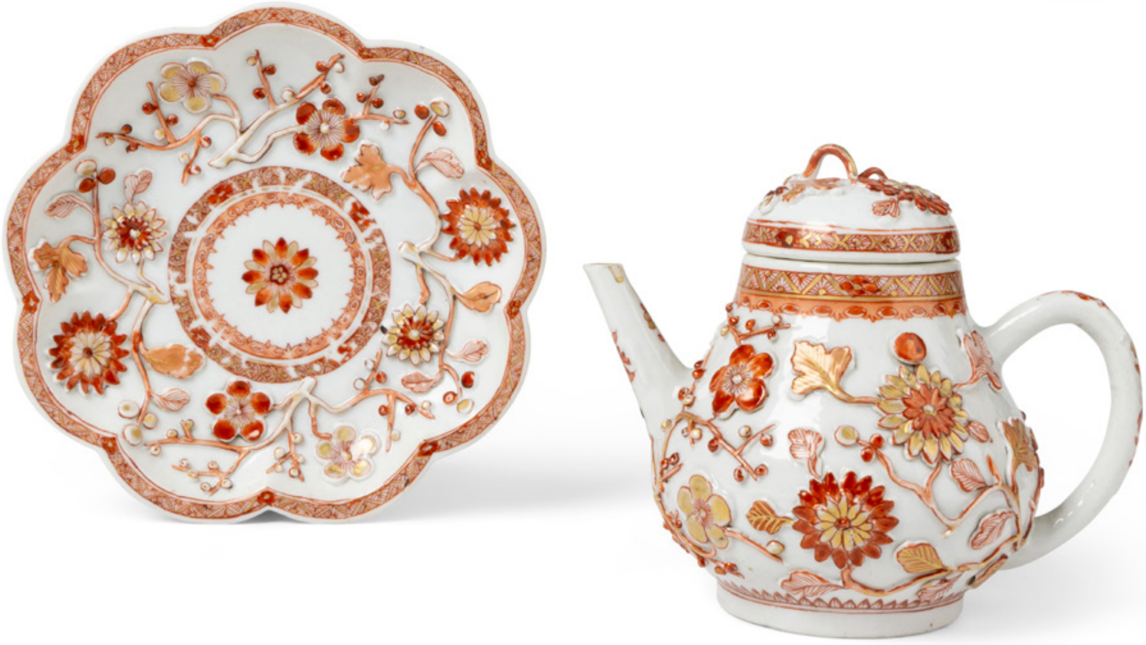
清乾隆 外銷英格蘭粉彩描金花鳥圖杯碟
（兩組四件）

each painted in Worcester style with panels of flowers against blue ground (4)

cup: 10cm wide each; saucer: 14.2cm diameter each

£300-500





142

CHINESE EXPORT ROUGE-DE-FER TEAPOT, WITH COVER AND STAND

QING DYNASTY, YONGZHENG PERIOD

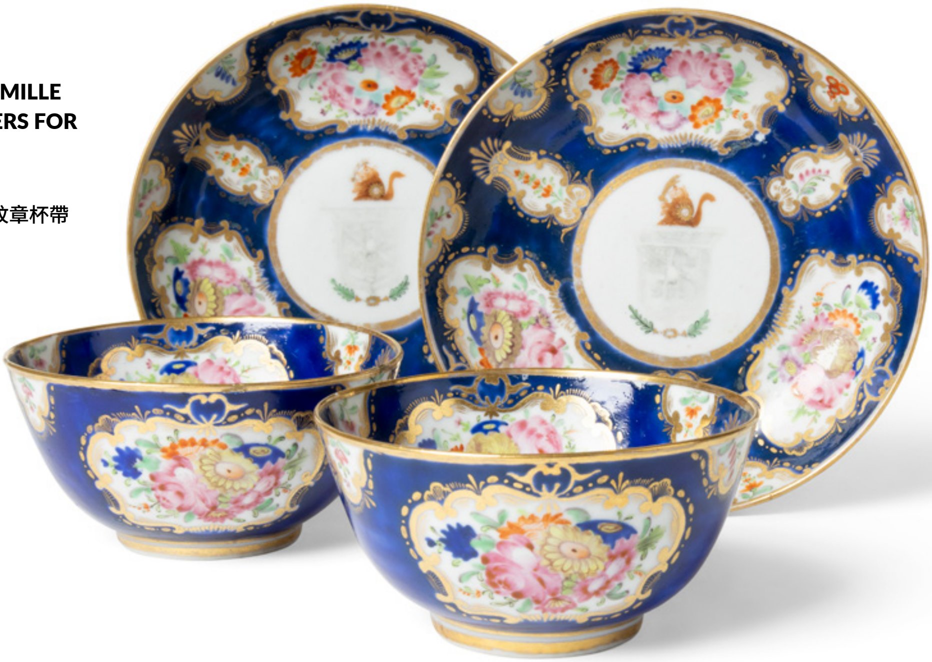
清雍正 礬紅金彩模印花卉紋蓋壺帶托

the pear-shaped teapot with a loop handle and straight spout, with applied decoration of prunus and other flowers, enamelled in iron-red and gilt, the cover and lobed stand similarly decorated (2)

widths: teapot 14.5cm; saucer 15.7cm

Note: A closely comparable example of a rouge-de-fer teapot, cover and stand, Qing dynasty, 18th century, was offered at Bonhams London, 25 February 2015, lot 210.

£1,000-1,500



143

TWO SETS OF CHINESE EXPORT FAMILLE ROSE ARMORIAL CUPS AND SAUCERS FOR THE ENGLISH MARKET

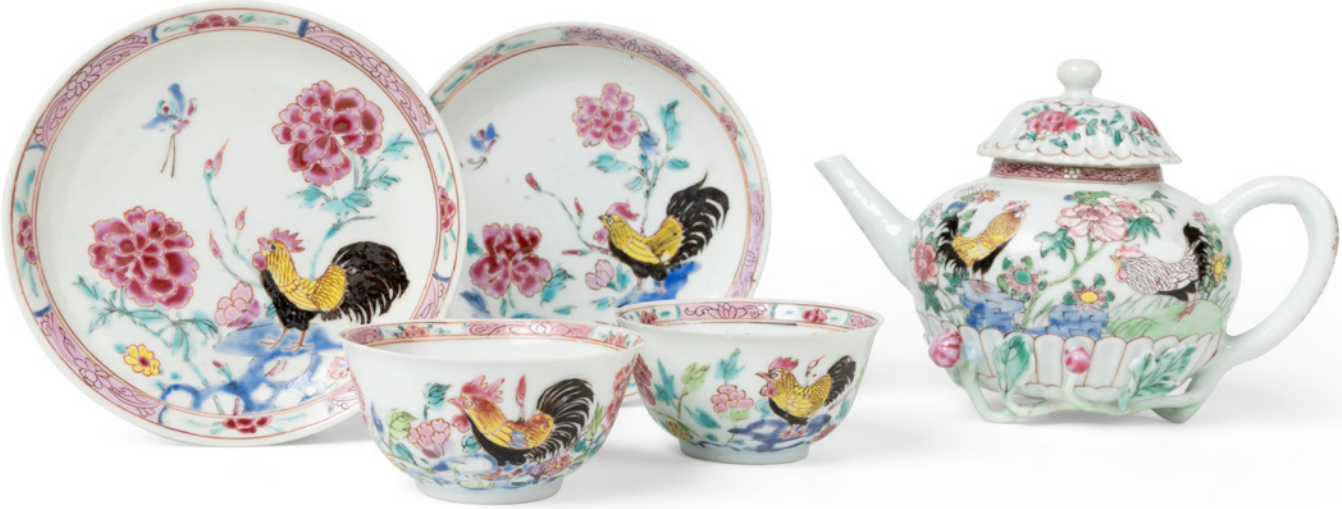
QING DYNASTY, QIANLONG PERIOD

清乾隆 外銷英格蘭藍地描金粉彩花鳥紋紋章杯帶碟（兩套四件）

each painted in Wocester style with flowers in cartouches reserved on blue ground, highlighted in gilt, decorated in the central medallion with a coat of arms (4)

diameter: cups 11.4cm each; saucers 15.6cm each

£400-600



144

SET OF FIVE CHINESE FAMILLE ROSE 'COCKEREL' TEAWARES

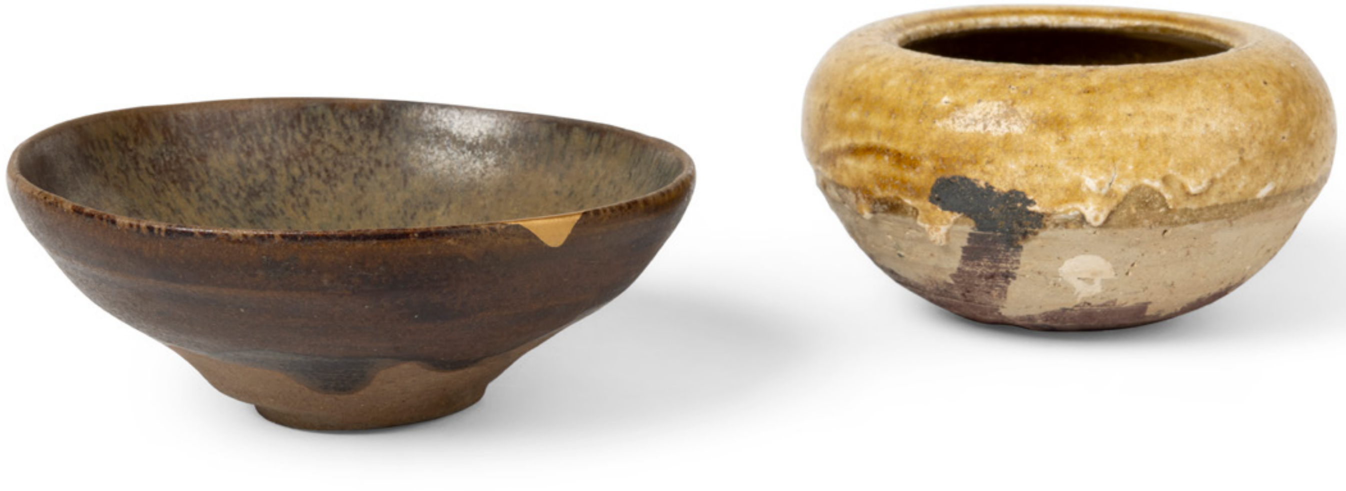
QING DYANSTY, YONGZHENG PERIOD

清雍正 粉彩雄雞牡丹紋茶壺、茶杯帶盞（共五件）

comprising: a teapot with associated lid, and two sets of cups and saucers, all similarly painted with cockerels with peony blossoms (5)

largest: 16cm wide

£800-1,200



145

A CHINESE STRAW-GLAZED SMALL JAR AND A JIZHOU TEA BOWL

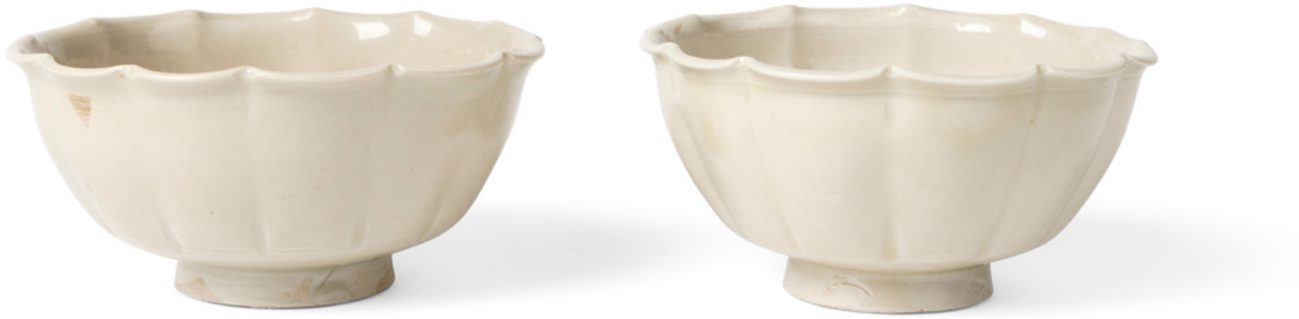
TANG AND SONG DYNASTY

唐代米黃青釉小缽 及 宋代吉州窯褐釉碗（共兩件）

one small jar covered overall inside and upper part of the exterior in a straw glaze, revealing the buff stoneware body; together with one Jizhou tea bowl covered in brown glaze with creamy streaks on the interior (2)

widths: 10cm and 11.8cm

£400-600



146

PAIR OF CHINESE WHITE GLAZED LOBED CUPS

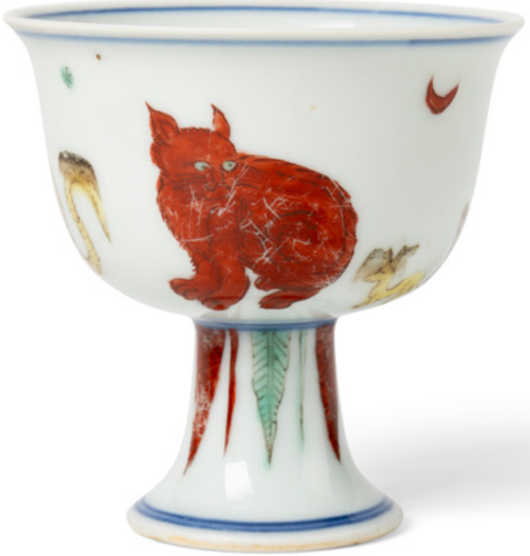
JIN DYNASTY OR LATER

金代或以後 白釉花口杯（一對）

each finely potted, supported on a short splayed foot, the round sides terminated into foliate rim, covered overall in a white glaze with ivory tinge (2)

8.2cm wide each

£1,000-1,500



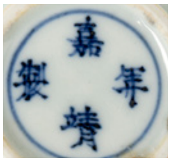
147

CHINESE WUCAI ‘MYTHICAL BEAST’ STEM CUP

MING DYNASTY, JIAJING MARK

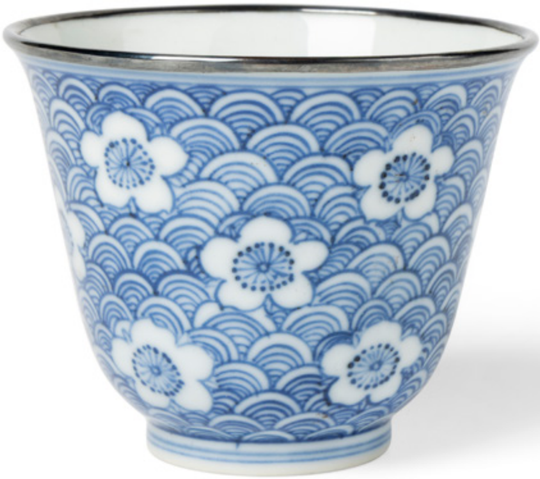
明 嘉靖款 五彩瑞獸紋高足杯

potted with steep side rising from a flaring high foot to everted rim, the exterior of the cup painted with three playful cat-like beasts above a plantain leaf band on the foot, the base inscribed with a four-character Jiajing mark in underglaze blue



8cm high

£800-1,200



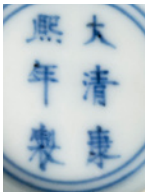
148

CHINESE BLUE AND WHITE CUP

QING DYNASTY, KANGXI MARK, 18TH CENTURY

清 康熙款 鑲銀口青花梅花波浪紋杯

painted with cherry blossoms on shell-form wavy ground, the base inscribed with a six-character Kangxi mark within a double-circle, with silver mount around the mouth rim



7.3cm high

£800-1,200

149

CHINESE DOUCAI ‘GRAPE’ CUP

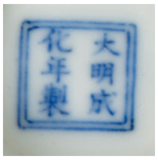
CHENGHUA MARK, QING DYNASTY

清 成化款 鬥彩葡萄紋杯

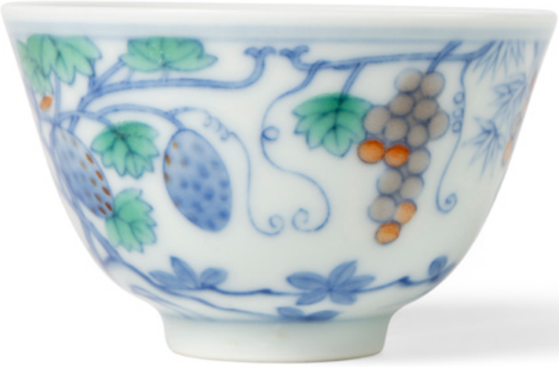
finely potted, depicting three bunches of grapes with vine leaves and melons, the base inscribed with a six-character Chenghua mark within double square panels in underglaze blue

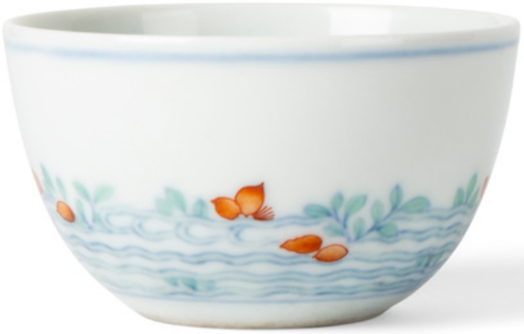
7.4cm diameter

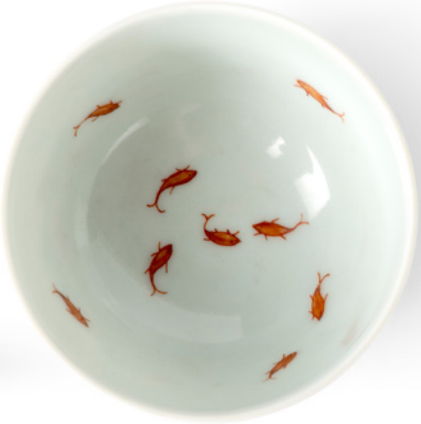
Note: A comparable example, Chenghua mark but Qing dynasty, Kangxi period, is in the British Museum, registration no. 1947,0712.260; Also see a related example, with Yongzheng mark, dated to Qing dynasty, sold at Sotheby’s Hong Kong, 18 April 2024, lot 621.



£800-1,200







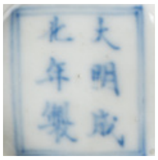
inside view

150

CHINESE DOUCAI ‘FLOATING PETALS’ CUP

CHENGHUA MARK, QING DYNASTY

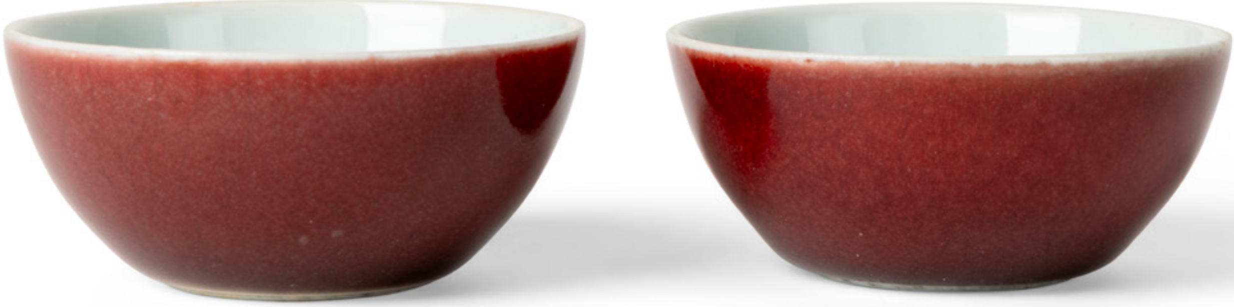
清 成化款 鬥彩碧紅落花流水杯



with steep sides rising from a countersunk base, enamelled to the exterior with iron-red petals floating in the water amongst various types of green waterweed, the interior further with nine swimming fish in iron red, the base inscribed with a six-character Chenghua mark in underglaze blue

6.1cm diameter

£600-800



151

PAIR OF CHINESE RED-GLAZED CUPS

QING DYNASTY

清 紅釉杯(一對)

each covered to the exterior with a red glaze thinning on the rim (2)

7.5cm diameter

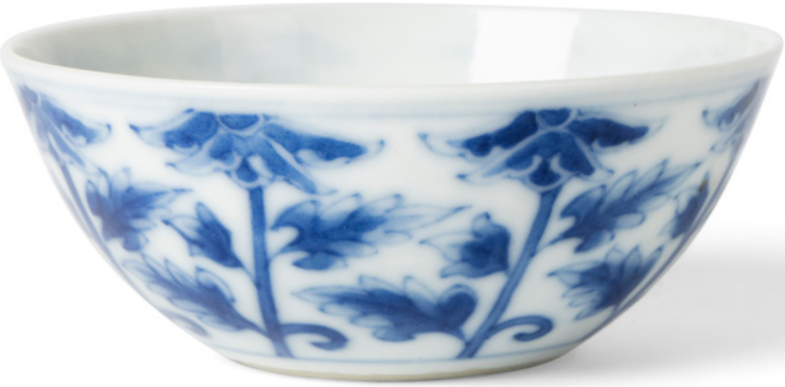
£600-800

152

CHINESE BLUE AND WHITE WINE CUP

QING DYNASTY, GUANGXU MARK AND OF THE PERIOD

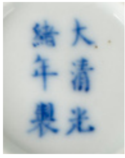
清光緒款及年代 青花花卉紋杯



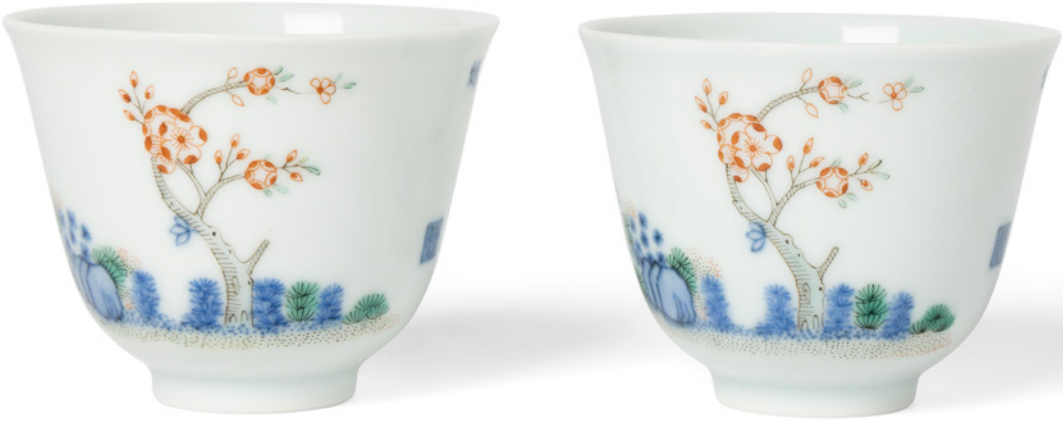
raised on a counter-sunk foot, the exterior painted with eight floral sprays between two bands, the base inscribed with a six-character Guangxu mark in underglaze blue

8.2cm diameter

Note: Compare to a blue and white 'floral' wine cup, Guangxu mark and of the period, previously in The Cheong Family Collection, sold at Bonhams Sydney, 2 April 2025, lot 59.



£600-800



153

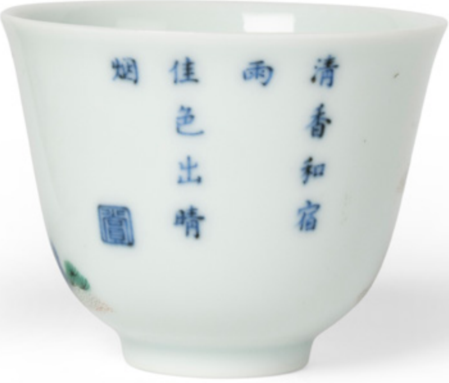
PAIR OF CHINESE WUCAI 'APRICOT BLOSSOM' MONTH CUPS

QING DYNASTY, DAOGUANG MARK

清 道光款 五彩杏花花神杯（一對）

each finely potted with deep rounded sides rising from a short foot to a gently flared rim, the exterior enamelled with red florets, the reverse inscribed in underglaze blue with a poem 'Qing xiang he su yu, jia se chu qing yan' (The fragrance blends with the flavour of evening rain; the beautiful colour stands out in clear weather like in mist), followed by a seal mark reading 'Shang', the base inscribed in underglaze blue with a six-character Daoguang mark (2)

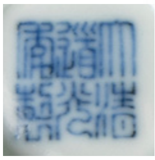
6.7cm diameters, 5.3cm high each



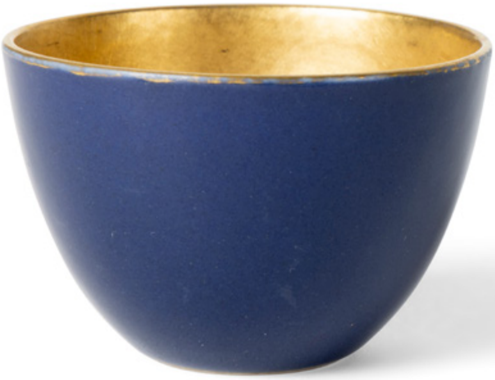
reverse

Note: A closely comparable example was sold at China Guardian Beijing, 27 Sep 2022, lot 2130.

參一件定年清道光的青花五彩二月杏花花神杯，2022年9月27日售於北京嘉德，拍品2130。



£3,000-5,000



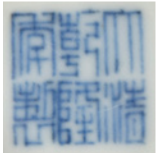
154

CHINESE BLUE-GLAZED CUP

QIANLONG MARK AND POSSIBLY OF THE PERIOD

乾隆款或到代 外藍釉內金彩杯

the steep sides raised on a countersunk base, the exterior glazed in dark blue, interior gilded, the base inscribed with a six-character Qianlong mark in underglaze blue



6.4cm diameter

£1,000-1,500

155

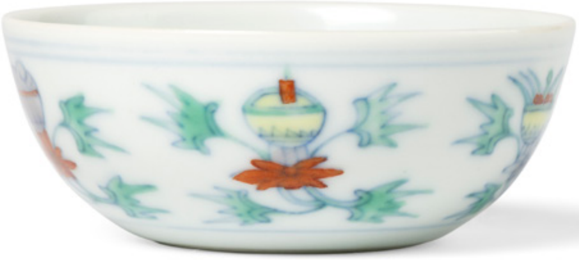
CHINESE DOUCAI 'AUSPICIOUS EMBLEM' CUP

DUNFU TANG MARK, QING DYNASTY

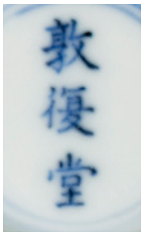
清 敦復堂款 鬥彩蓮托五珍寶紋杯

finely potted with rounded sides rising from a recessed base, painted around the exterior with lotus sprays each supporting a bowl containing an auspicious emblem, the base inscribed with a three-character 'Dun Fu Tang' hall mark in underglaze blue

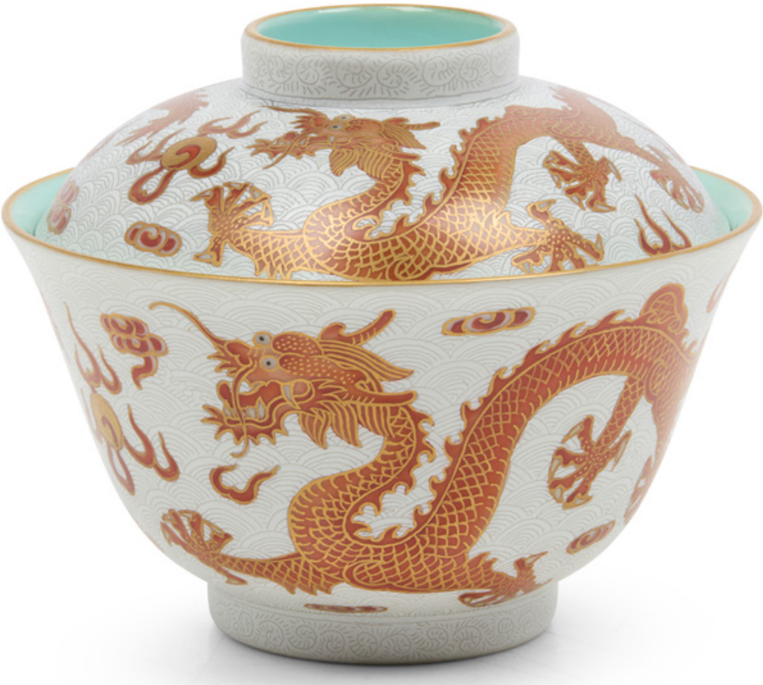
7cm diameter



Note: The decoration and shape of this cup are based on Chenghua-period (1465-1487) prototypes. Compare four examples, Chenghua six-character mark and period, in the Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Ch'enghua Porcelain Ware*, Taipei, 2003, nos.157-160; and for a further excavated example, Chenghua mark and period, see *A Legacy of Chenghua: Imperial Porcelain of the Chenghua Reign Excavated from Zushan, Jingdezhen*, Hong Kong, 1993, no.C94. One Chenghua mark but Qing dynasty, Kangxi-Yongzheng period, sold at Christie's New York, 21 Mar 2025, lot 1059.



£800-1,200



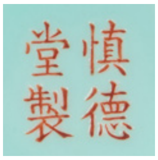
156

CHINESE IRON-RED AND GILT-DECORATED 'DRAGON' CUP WITH COVER

SHENDE TANG MARK

慎德堂製款 礬紅描金白地軋道雙龍趕珠紋蓋碗

enamelled and gilded en-suite with dragons chasing flaming pearls on a white enamel ground finely-incised with a wave pattern, the interior and base enamelled turquoise, the base of the cup and interior of the finial on the cover inscribed with a four-character 'Shende Tang zhi' hall mark in iron-red



10.6cm diameter

£800-1,200

157

CHINESE DOUCAI ‘FLORAL’ CUP

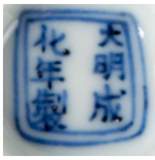
CHENGHUA MARK, QING DYNASTY

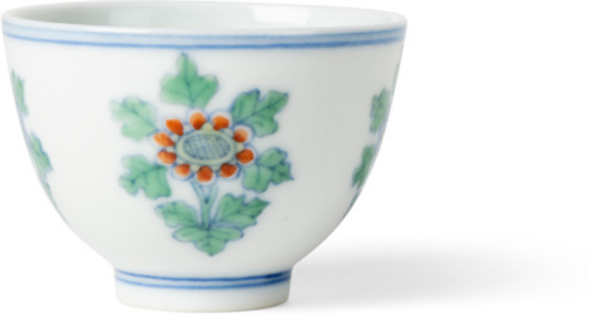
清 成化款 鬥彩花卉紋小杯

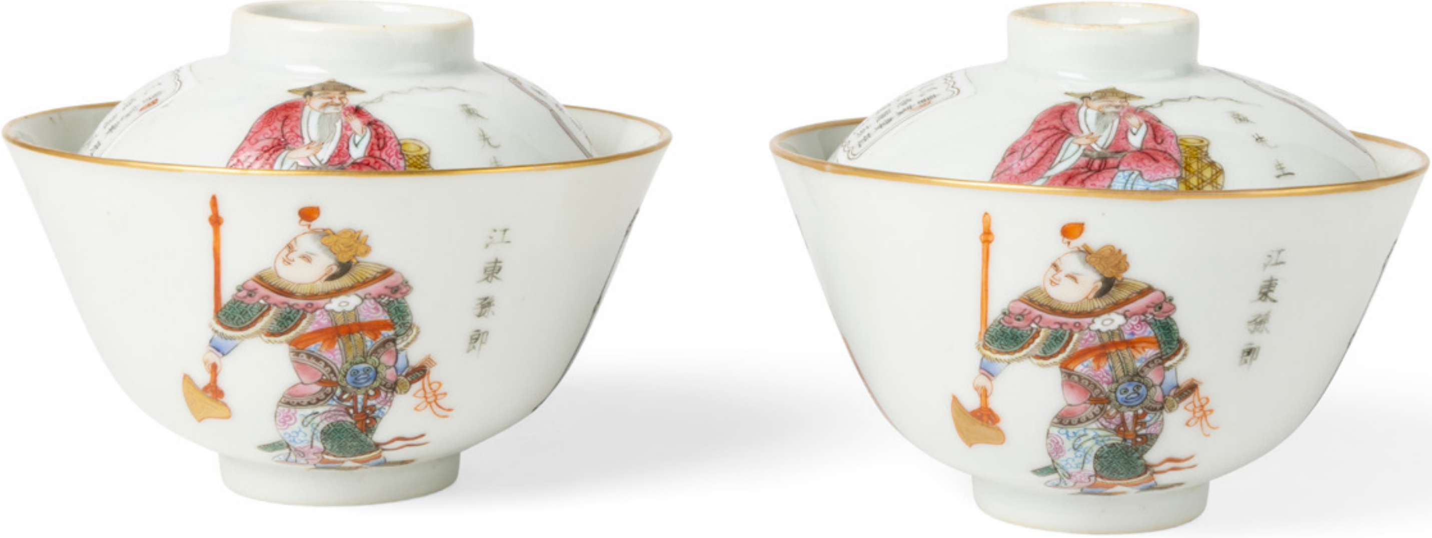
painted to the exterior with four floral sprays, the base inscribed with a six-character Chenghua mark within a double-square in underglaze blue

5cm diameter

£800-1,200







158

PAIR OF CHINESE FAMILLE ROSE ‘WUSHUANGPU’ TEABOWLS AND COVERS

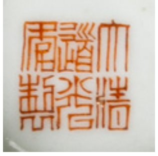
QING DYNASTY, DAOGUANG MARK AND OF THE PERIOD

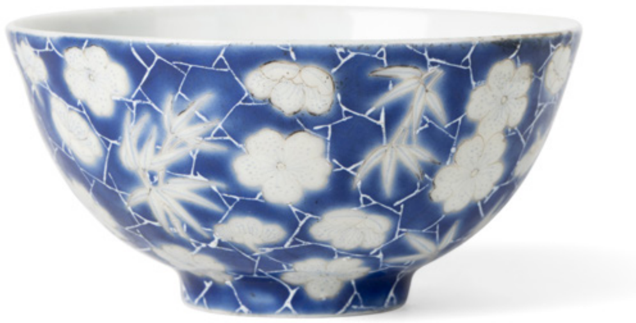
清道光款及年代 粉彩無雙譜紋蓋碗（一對）

each painted with historical figures and associated poems from ‘Wu Shuang Pu’, base of the bowl and inside the finial of the lid inscribed with a six-character Daoguang mark in iron-red (2)

diameters: cups 10.5cm each; lids 9cm each

£500-700





159

CHINESE BLUE-GROUND 'BAMBOO AND PRUNUS' CUP

JINGSI TANG ZHI MARK, QING DYNASTY, 19TH CENTURY

清「經笥堂製」款 藍地梅竹紋杯

the rounded body painted with white prunus blossoms and sprays of bamboo on a blue cracked-ice ground, the base inscribed with a four-character 'Jing Si Tang Zhi' mark in iron red

7.5cm diameter

£600-800

160

CHINESE BLUE AND WHITE 'KUI DRAGON' CUP

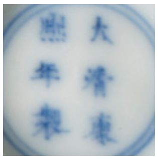
KANGXI MARK AND POSSIBLY OF THE PERIOD

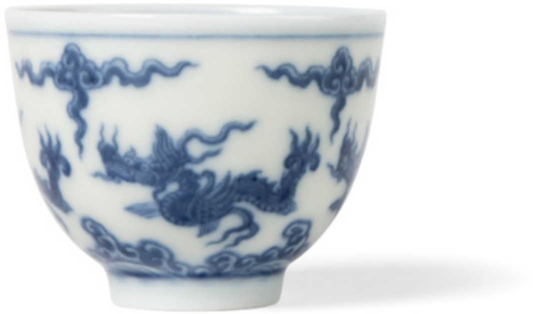
康熙款或到代 青花夔龍紋杯

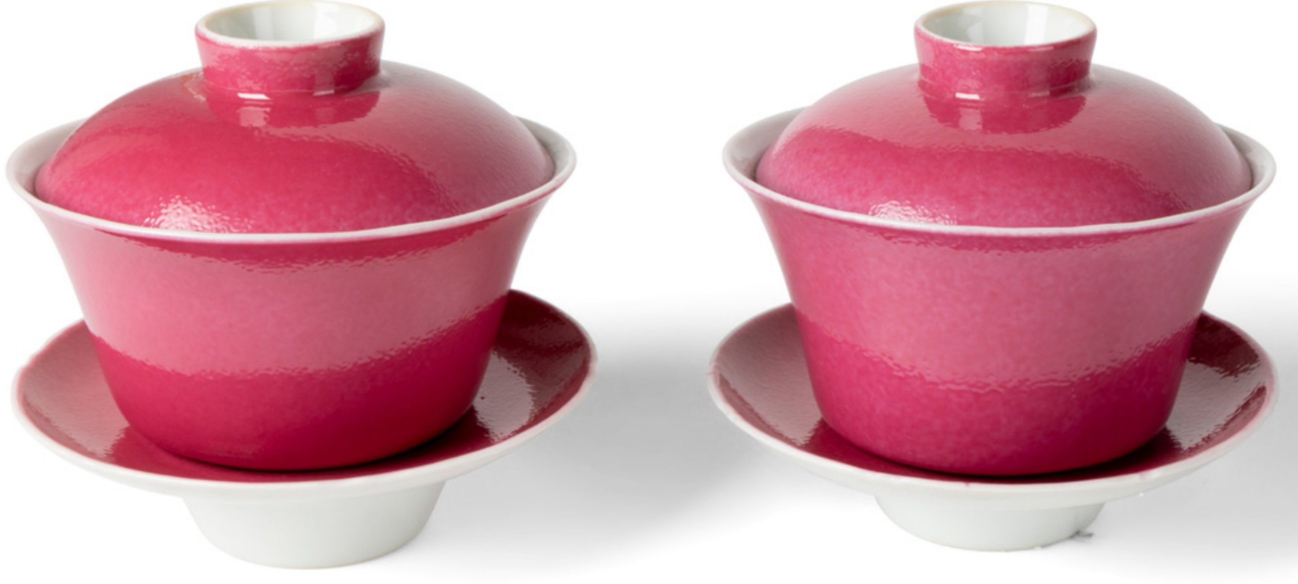
painted with four mythical beasts in flight below scrolling clouds and crashing waves, the base inscribed with a six-character Kangxi mark within double circle in underglaze blue

5cm diameter

£800-1,200







161

PAIR OF CHINESE RUBY-PINK-ENAMELLED TEA BOWLS WITH LIDS AND SAUCERS

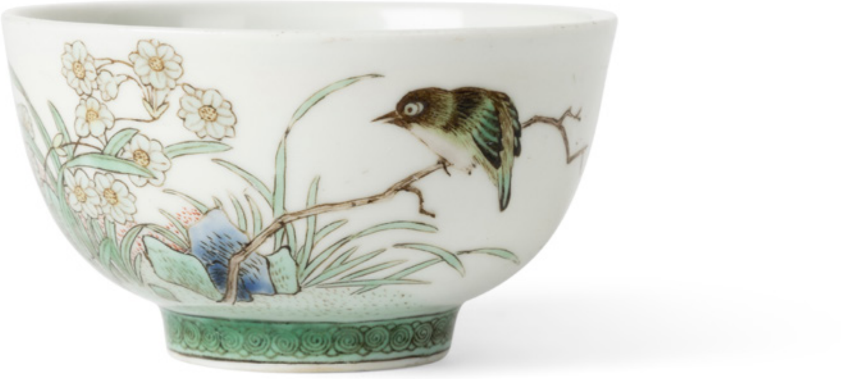
JIANGXI CIYE GONGSI MARK, REPUBLIC PERIOD

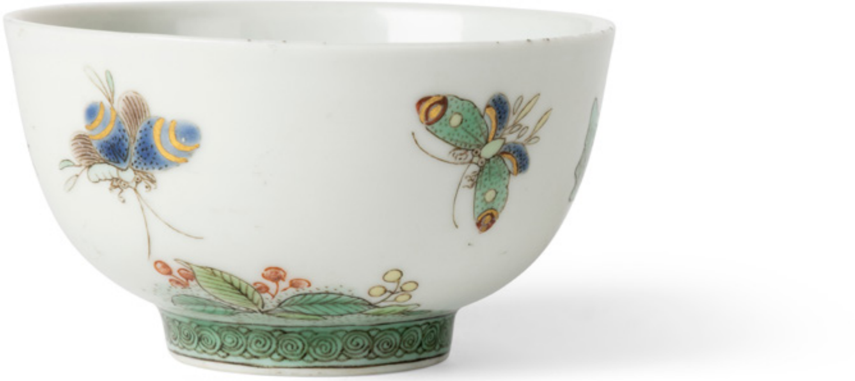
民國 江西瓷業公司款 胭脂紅釉帶托茶碗及蓋(兩組六件)

each set with exterior of the lid, bowl and saucer enamelled with bright pink colour, base of the bowl and inner well of the finial in the lid inscribed with a six-character Jiangxi Ciye Gongsi mark in iron-red (6)

diameters: cups 10cm each; saucers 11cm each

£1,200-1,800





reverse

162

CHINESE WUCAI AND GILT-DECORATED ‘BIRD AND BUTTERFLY’ CUP

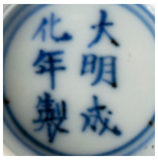
CHENGHUA MARK, QING DYNASTY

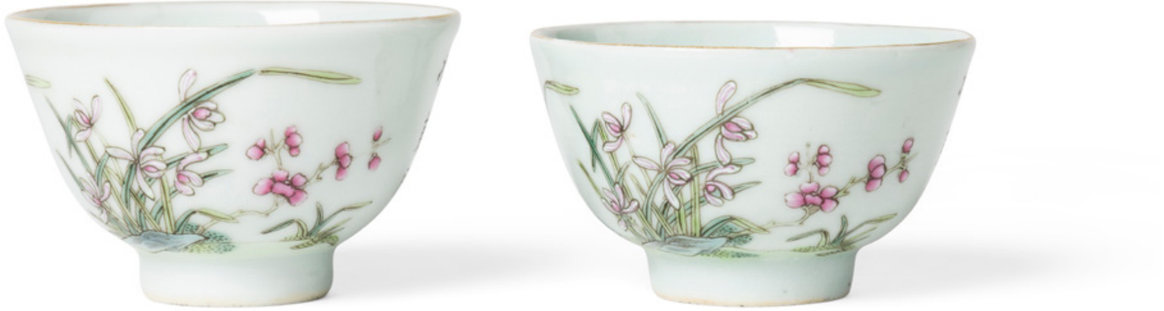
清 成化款 五彩描金花鳥舞蝶紋杯

painted on the exterior with a bird perched on a branch adjacent to a floral bush, reverse with a butterfly in flight, the base inscribed with a six-character Chenghua mark in underglaze blue within two circles

7.5cm diameter

£1,800-2,200



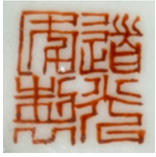


163

PAIR OF CHINESE FAMILLE ROSE CUPS

DAOGUANG MARK, LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

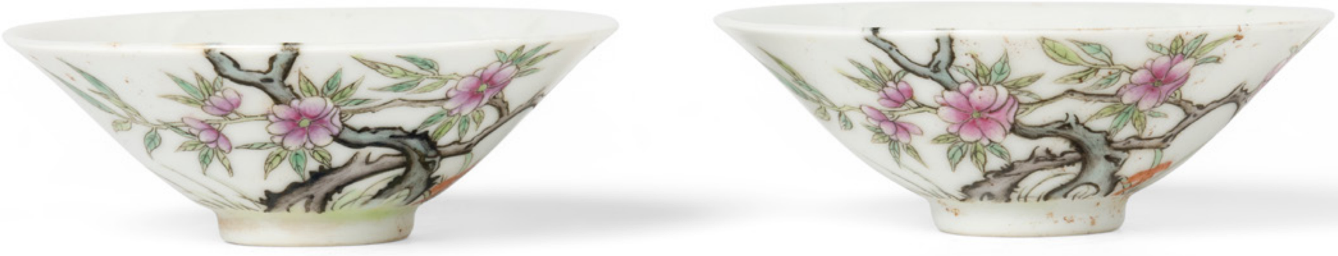
清末民初 道光款 粉彩花卉題詩紋杯（一對）



each painted with three floral sprays and reverse inscribed with poem, the base inscribed with a four-character Daoguang mark in iron-red (2)

6.4cm diameter each

£400-600



164

PAIR OF CHINESE FAMILLE ROSE CUPS

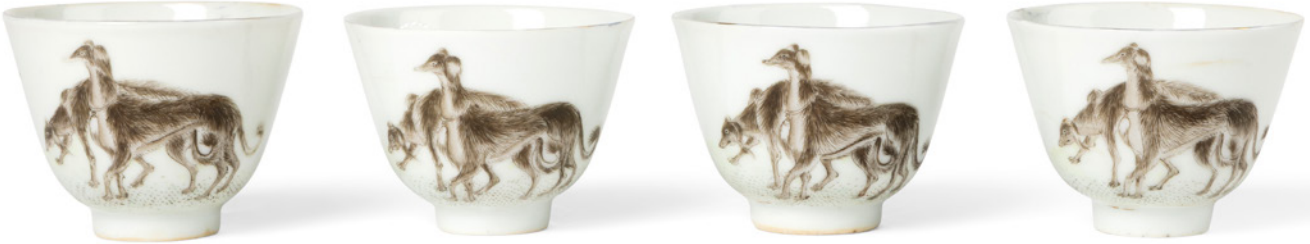
GUANGXU MARK (RUBBED OFF), 20TH CENTURY

二十世紀 光緒款（磨）粉彩過枝花斗笠茶碗（共兩件）

each of conical form, painted with a flowering tree extending from the foot over to the interior (2)

9cm diameter each

£300-500



165

SET OF FOUR CHINESE GRISAILLE-DECORARED ‘HOUND’ CUPS

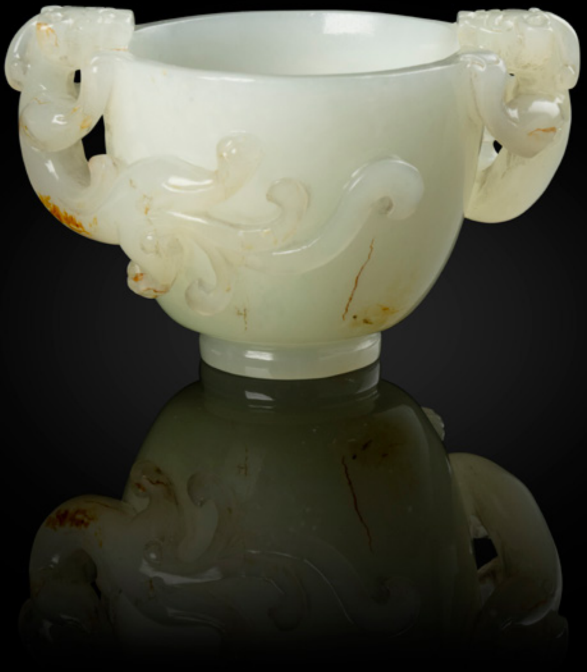
LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

清末民初 墨彩瑞犬紋杯（一組四件）

each decorated with a pair of hounds, one alert, the other keeping its head down (4)

7cm diameter each

£300-500



166

CHINESE WHITE JADE DRAGON-HANDLED CUP

QING DYNASTY, 19TH CENTURY

清 白玉雕螭龍柄杯

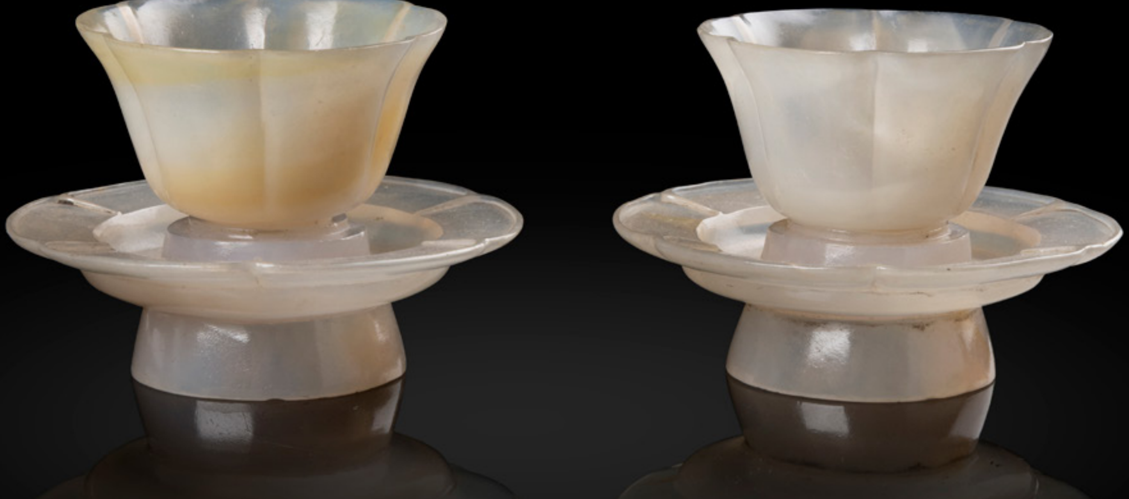
carved in high relief with two *chi* dragons clinging on the exterior with front paws and chins resting on the mouth rim of the cup, their bodies swinging to one side with curvy tails, the rounded cup supported on a short foot ring, the stone of translucent white colour with brown lines

7.5cm wide

Provenance: Private English collection

英格蘭私人收藏

£2,000-3,000



167

TWO SETS OF CHINESE AGATE CUPS AND STANDS

QING DYNASTY OR EARLIER

清或以前 瑪瑙雕花口杯 帶葵口高足盞托（共兩套）

each cup thinly carved with rounded sides and everted rim, divided into six lobes, supported on a short foot, the stand carved as a six-lobed dish with gently curved sides, surrounding the raised platform in the centre that holds the cup, all above a tall and slightly splayed foot, the semi-translucent stone with some opaque white inclusions (4)

widths: 5.5cm (cup) and 8cm (stand); 5.5cm overall high

Provenance: Private English collection, England

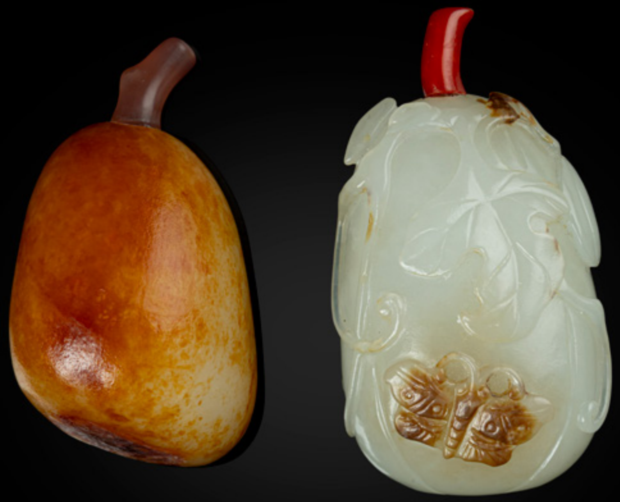
英格蘭私人收藏

Note: Two sets of agate bowls with stands are comparable in the lobed design: one set dated to the Song dynasty and in the collection of the National Palace Museum, Taipei, museum no: 故雜 *Gu Za* 145; the other set with Qianlong mark and of period is in the collection of the Palace Museum, Beijing, museum no. 故 *Gu*105928. Another comparable set of agate cup with stand, dated to the Song dynasty, was sold at Christie's Hong Kong, 28 May 2021, lot 3048.

參兩組瑪瑙碗連托例，皆以葵口見長：其一為宋代作品，藏於臺北國立故宮博物院，館藏號「故雜145」；其一乾隆款及年代之作，藏於北京故宮博物院，館藏號「故105928」。另有一組宋代瑪瑙杯連托，2021年5月28日售於香港佳士得，拍品3048。

£3,000-5,000

SNUFF BOTTLES, GLASS AND JADE (LOTS 168-219)



168

TWO CHINESE WHITE JADE SNUFF BOTTLES

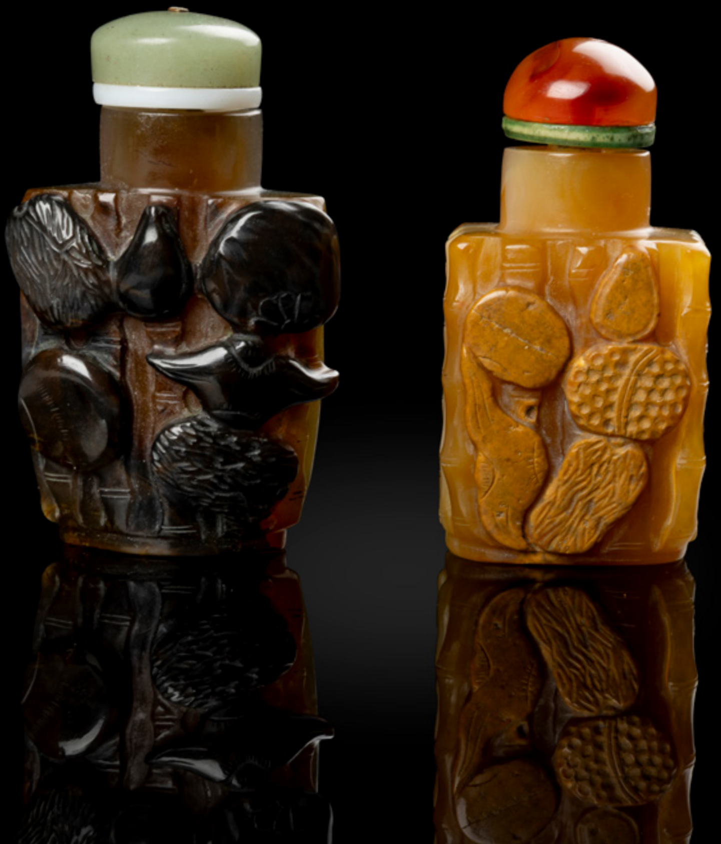
QING DYNASTY, 18TH-19TH CENTURY

清 白玉帶皮巧雕瓜蝶紋 及 白玉帶皮籽料素面鼻煙壺（共兩件）

one white jade snuff bottle clearly carved with a butterfly with brown skin hoovering amongst fruiting melons on veins; the other while jade with russet skin snuff bottle carved from a pebble with plain sides, both with a stoper (2)

heights: 4.5cm and 5.5cm; 5.5cm and 6.5cm with stopper

£1,000-1,500



169

TWO CHINESE AGATE CARVED 'NUT' SNUFF BOTTLES

19TH-20TH CENTURY

十九至二十世紀 瑪瑙巧雕核果竹紋鼻煙壺 (共兩件)

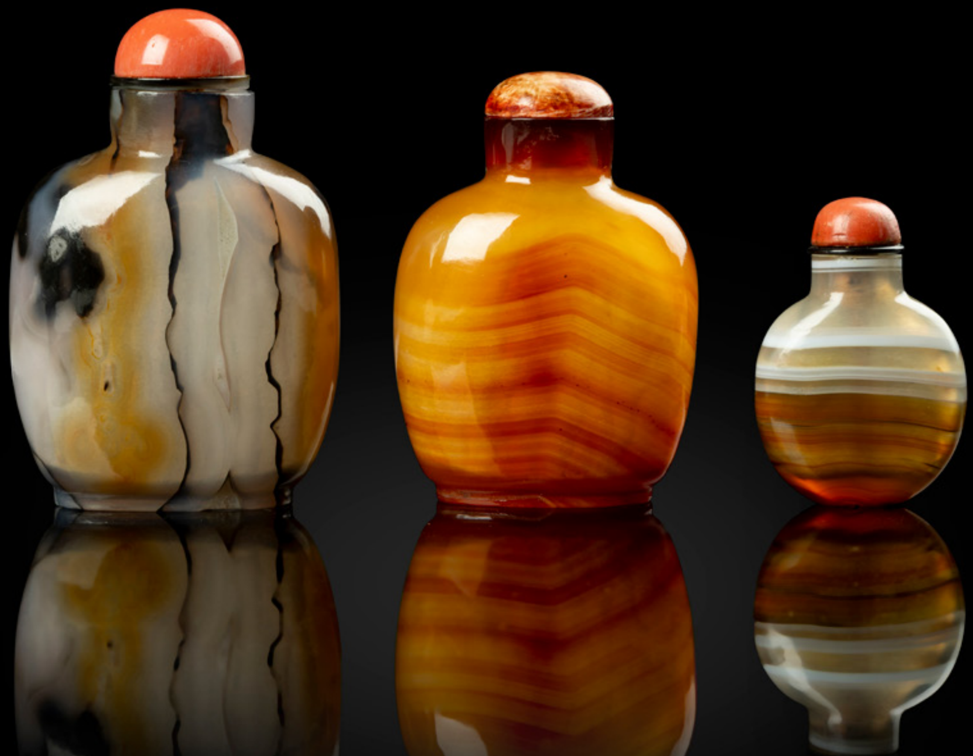
one of rectangular and the other of triangular form, each cleverly carved in mid relief with various nuts, including walnuts, peanuts and water caltrops, all against carved bamboo ground in low relief, the stones of cream white to yellowish and brown colour, with stopper (2)

heights: 5.7m and 6.1cm; 7cm and 7.3cm with stopper

Provenance: Private English collection, England

英格蘭私人收藏

£600-800



170

GROUP OF THREE CHINESE BANDED AGATE SNUFF BOTTLES

QING DYNASTY, 18TH-19TH CENTURY

清 各式瑪瑙天然帶紋鼻煙壺（共三件）

comprising: one fortification agate snuff bottle; one banded agate snuff bottle; and one small Lady's banded agate snuff bottle; all with stopper (3)

heights: 3.6cm to 6cm; 4.5cm to 7cm with stopper

Provenance: Private English Collection, London; acquired from Auctionata, Berlin, Germany in December 2014, with original invoice, Auction 144, Catalogue no. 7, 62 and 63, item no. 157850-53, 157850-29 and 157850-66

倫敦私人收藏；2014年購於德國柏林Auctionata，144號拍賣，拍品7、62、63，附收據原件

£800-1,200

171

GROUP OF THREE CHINESE AGATE SNUFF BOTTLES

QING DYNASTY, 18TH-19TH CENTURY

清 各式瑪瑙鼻煙壺（共三件）

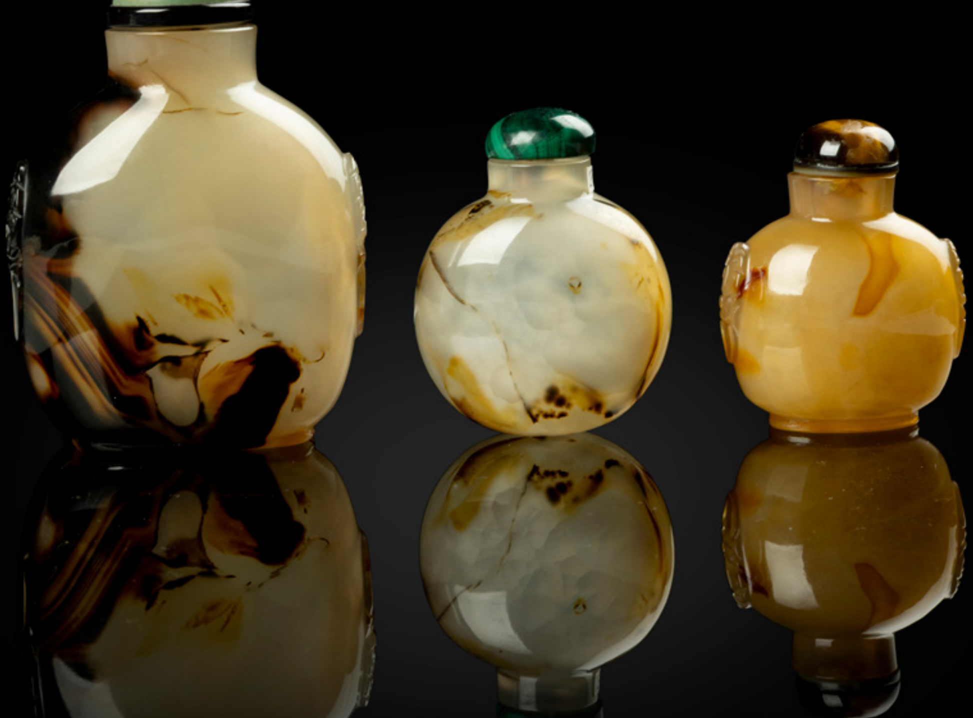
comprising: one honey agate snuff bottle with lion-mask handles; one cloud agate snuff bottle; and one large shadow agate snuff bottle with lion-mask handles; all with stopper (3)

heights: 5cm to 7.9cm; 6cm to 9.8cm with stopper

Provenance: Private English Collection, London; acquired from Auctionata, Berlin, Germany in December 2014, with original invoice, Auction 144, Catalogue no. 8, 60 and 61, item no. 157850-67, 157850-9 and 157850-21

倫敦私人收藏；2014年購於德國柏林Auctionata，144號拍賣，拍品8、60、61，附收據原件

£800-1,200



172

CHINESE COPPER RED WITH UNDERGLAZE BLUE SNUFF BOTTLE

QING DYNASTY

清 青花釉裏紅人物故事紋鼻菸壺

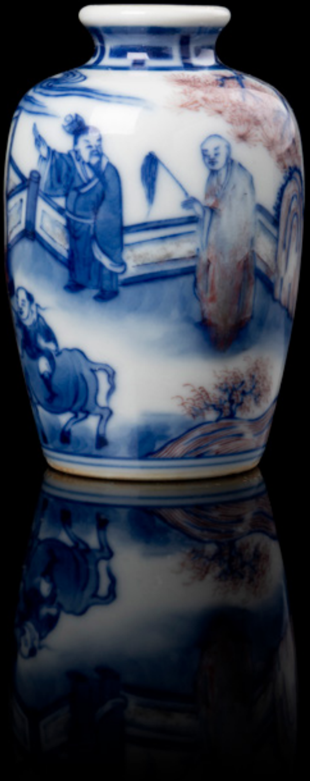
painted with a continuous scene of narrative figures on the exterior, including a monk visiting a literati whilst a boy riding on an ox afar

6.7cm high

Provenance: Private collection, London

倫敦私人收藏

£1,500-2,000



173

GROUP OF THREE CHINESE SNUFF BOTTLES

19TH-20TH CENTURY

十九至二十世紀 永壽田款 玻璃內畫刀馬人物紋、雍正款 青花釉裏紅人物故事紋 及 乾隆款 粉彩人物紋鼻煙壺(共三件)

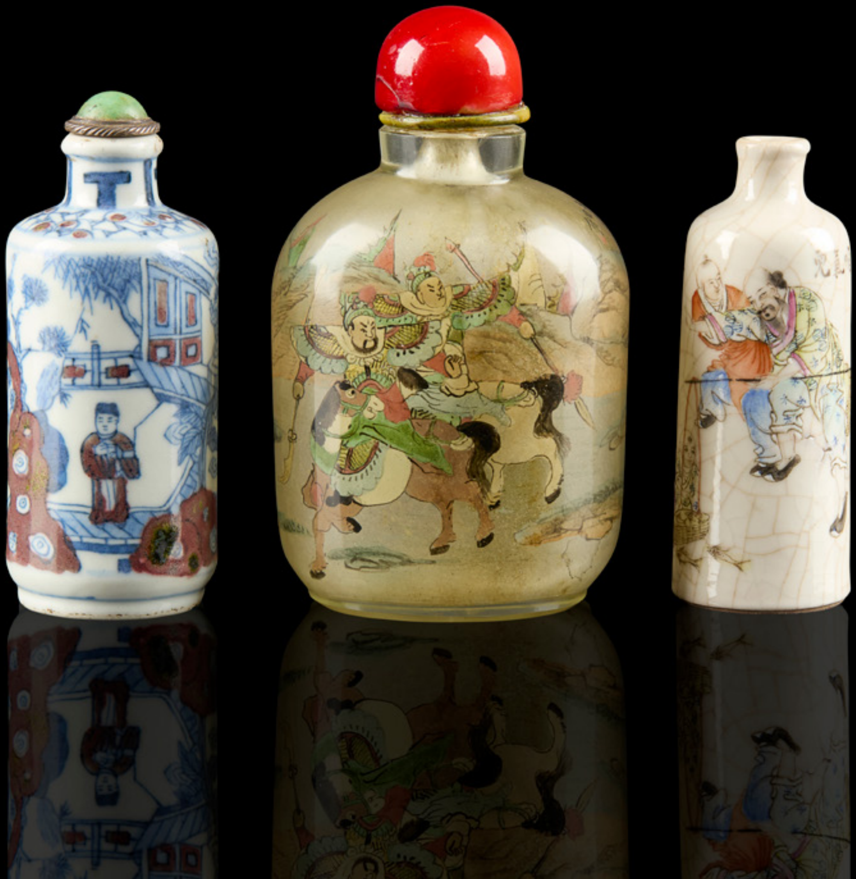
comprising: one reverse-painted 'figural' snuff bottle, signed on shoulder with 'Yong Shoutian zuo' mark, with red stopper; one copper red with underglaze blue cylindrical snuff bottle painted with narrative figures, the base with a six-character Yongzheng mark in underglaze blue, with green stopper; and one famille rose cylindrical bottle painted with narrative figures with their names, the base with a four-character Qianlong mark in iron-red (3)

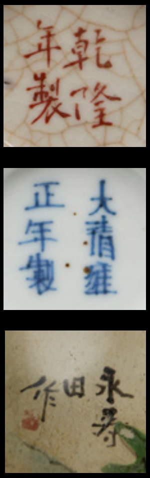
heights: 8.2 to 8.2cm; 9cm to 10.8cm with stopper

Provenance: Private Scottish collection, Edinburgh

蘇格蘭私人收藏，愛丁堡

£300-500





174

CHINESE FAMILLE ROSE ‘LEGEND OF WHITE SNAKE’ SNUFF BOTTLE

QING DYNASTY, QIANLONG MARK, 18TH-19TH CENTURY

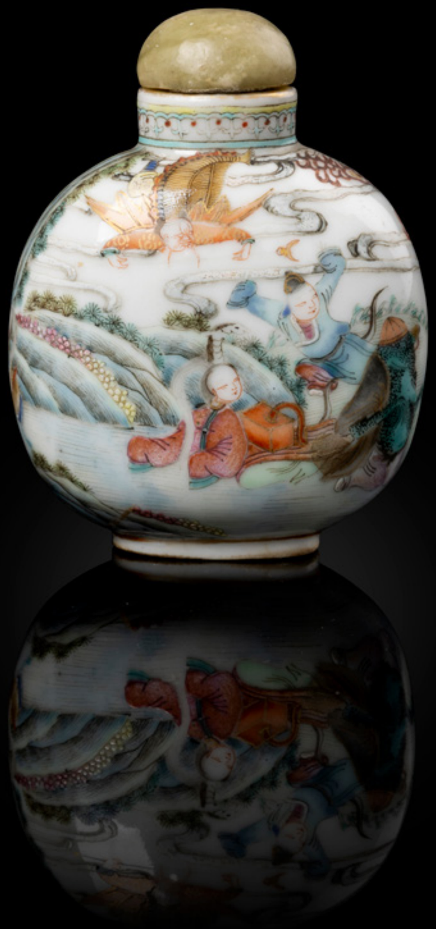
清 乾隆款 粉彩白蛇傳鼻煙壺

of flattened circular form, the sides finely painted with a continuous scene of monk Fahai with a tiger, performing sorcery by blowing winds and flaming fire to subdue the human-formed female snake Bai Suzhen and her companion Xiaoqing, whilst Bai half emerged from the river, and her mortal husband Xu Xian in the flee behind, the battle further attended with other half-human demons, including one in flight with scorpion-like body, and another toad demon wearing human costume, the base inscribed with a four-character Qianlong mark in iron-red, with stopper

height: 6.6cm; 7.6cm with stopper

Note: A comparable famille rose snuff bottle depicting the Legend of White Snake, also dated to the Qing dynasty, is in the collection of the National History Museum, Taiwan, museum no. 72-00259.

£600-800



175

CHINESE FAMILLE ROSE PORCELAIN ‘IMPERIAL POEM’ SNUFF BOTTLE

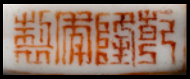
QING DYNASTY, QIANLONG MARK

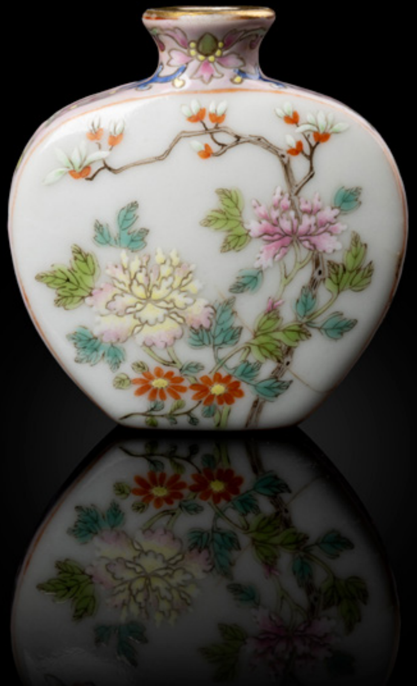
清 乾隆款 粉彩芍藥花卉圖御製詩鼻煙壺

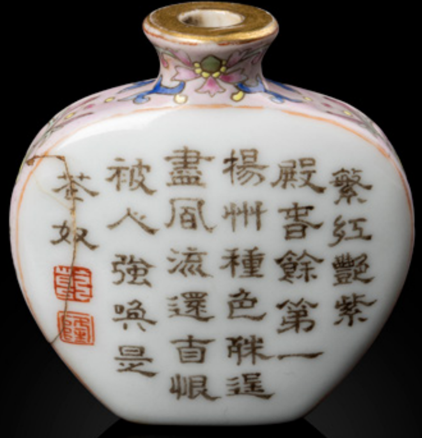
of flattened form, painted on each main side with a convex panel, one with a garden scene with blossoming peonies and small chrysanthemums, the other with a poem by the Qianlong emperor appreciating peonies in regular script, followed by ‘Qian’ and ‘Long’ in red seals, the narrow sides with stylised pattern on pink enamel ground, the base inscribed with a four-character Qianlong mark in iron-red

5.6cm high

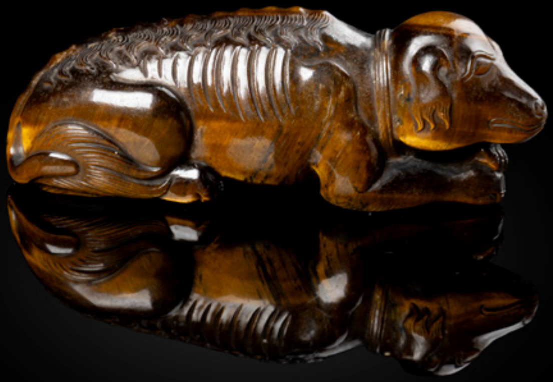
£1,500-2,000







reverse



176

CHINESE TIGER'S EYE CARVING OF A RECUMBENT DOG

QING DYNASTY

清 虎眼石雕臥犬

carved as a slender recumbent dog with its head slightly raised to right above two front legs, ears tucked down, tail coiling on rear hind, its body carved in relief with bushy fur flanking the protruding spine and ribs, a bell tied to its neck by a cord, the stone of classic golden to red-brown colour and silky lustre

7.1cm wide

£1,500-2,000

177 Y

RARE CHINESE CORAL 'DRAGON' BELT HOOK

QING DYNASTY

清 珊瑚雕蒼龍教子帶鉤 帶木座

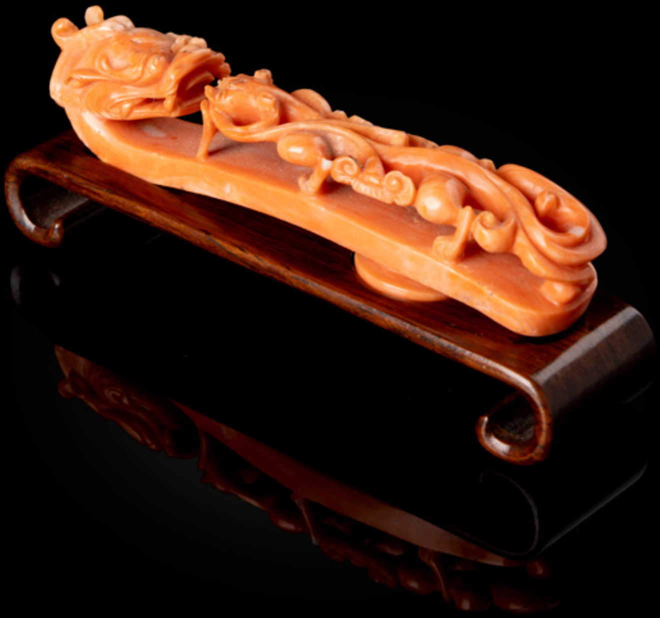
worked with a long arched body and a circular knop at the underside, consisting of a dragon-headed hook peering at the undercut *chi*-dragon striding atop the curving spine, the material displaying typical whorled hues of pinkish orange flecked in white polyp inclusions

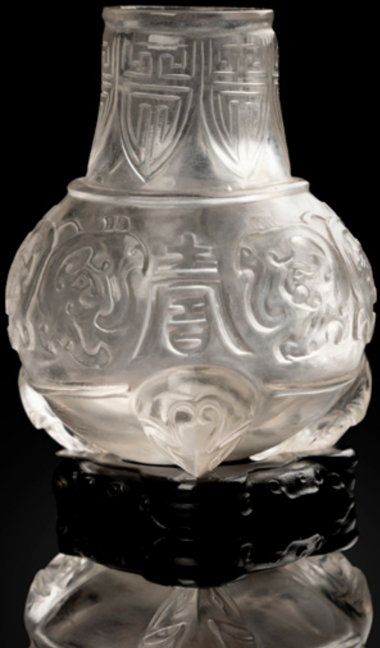
9.5cm long

Note: Dragon belt hooks made of jade are more commonly found, whilst those made of coral are extremely rare. A closely comparable coral belt hook, dated to the Qing dynasty, was sold at Bonhams Hong Kong, 26 May 2013, lot 516 (part lot). Another comparable set of coral 'dragon' belt hook and buckle was sold at Christie's Hong Kong, 6 Oct 2015, lot 58.

玉雕而成之龍形帶鉤，於世所見尚多，然以珊瑚為材者，則極爲罕見。參一例清代珊瑚雕蒼龍教子帶鉤，2013年5月26日售於香港邦瀚斯，拍品516（其一）；再參一例清珊瑚鏤雕螭龍紋帶扣，2015年10月6日售於香港佳士得，拍品58。

£3,000-5,000





178

MINATURE CHINESE ROCK CRYSTAL ARCHAISTIC HU-FORM TRIPOD VASE

QING DYNASTY, 18TH-19TH CENTURY

清 水晶淺浮雕仿古夔龍紋三足迷你壺式瓶 帶木座

of archaistic *hu*-form supported on three conical feet, the body finely carved with three pairs of *kui*-dragons interspersed with *shou* longevity character, all below a band of six cicada lappets around the mouth rim, with a wooden stand

5.5cm high

£1,200-1,800

179

RARE CHINESE AGATE CARVED MYTHICAL CREATURE-FORM VESSEL WITH COVER

YONG SHOU ZHI BAO MARK, QING DYNASTY, 18TH-19TH CENTURY

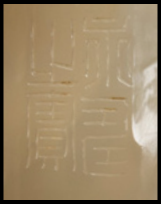
清 永壽之寶款 瑪瑙雕龜鶴延年擺件

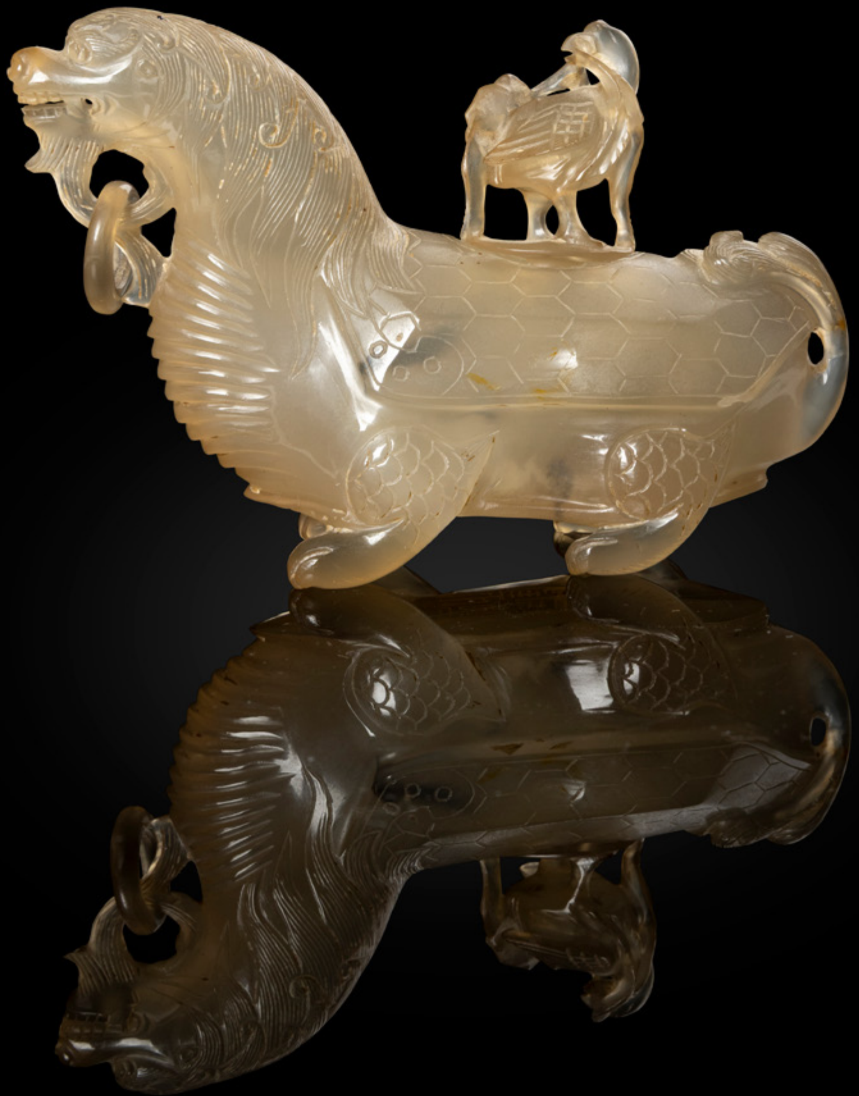
carved in the form of a dragon-head tortoise, depicted standing on its four bent legs, the tortoiseshell and mane minutely incised, a movable loop ring suspended from the dragon-head tortoise's neck, the lid placed on the back of the fantastic animal represents a crane holding a *lingzhi* spray in its beak, on the animal's belly carved inscription *Yong Shou Zhi Bao* ('Treasure of Eternal Longevity'), the stone of even translucent colour with brownish hue

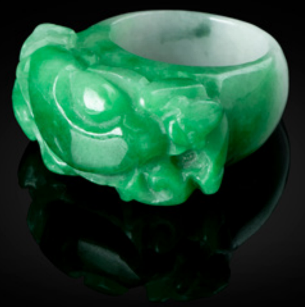
10.7cm wide

Note: Two closely comparable vessels of the same dragon-head tortoise and crane design, both carved with the same four-character mark: one made of rock crystal, was in The Fryers Collection, sold at Christie's London, 18 May 2012, lot 1121; the other of agate in a private French collection, sold at Christie's Paris, 8 Dec 2021, lot 252.

£2,000-3,000







180

CHINESE JADEITE ‘GOLD INGOT AND BATS’ RING

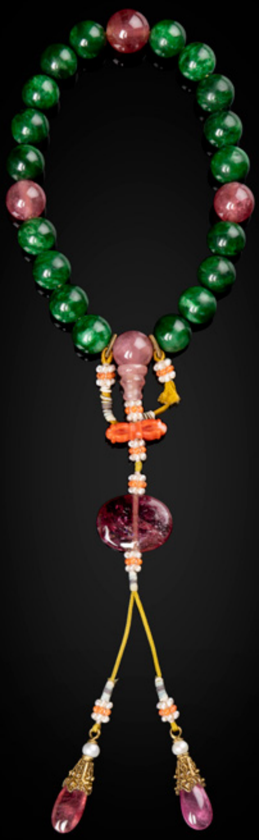
19TH-20TH CENTURY

十九至二十世紀 翡翠雕雙蝠捧元寶玉戒指

the bright green front carved with two bats in flight flanked a large *yuanbao* gold ingot, the rest of the ring with translucent white colour

overall width: 3.5cm; inner diameter: 18mm

£300-500



181

CHINESE JADE ROSARY

玉念珠

consisting of eighteen beads in rich-green tones, separated by three red quartz beads, and another carved in the shape of a double-gourd suspending a tassel formed with further red quartz beads with oval and tear-drop shape

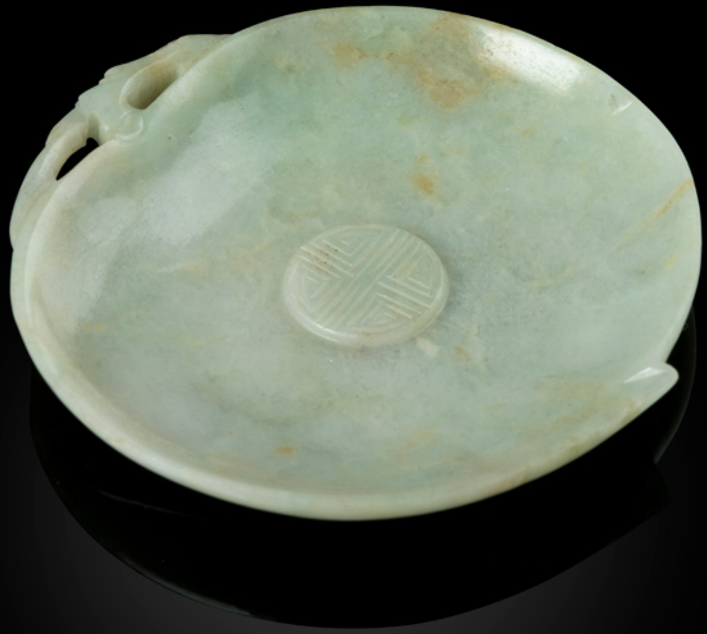
overall length: 26cm long

Provenance: Private English collection

英格蘭私人收藏

Note: A closely comparable jadeite rosary with eighteen oval beads was sold at Sotheby’s London on 6 November 2019, lot 301.

£2,000-3,000



182

CHINESE JADEITE ‘LONGEVITY’ PEACH-FORM SAUCER

QING DYNASTY, 19TH CENTURY

清 翡翠雕壽字桃型小碟

the shallow saucer carved in the form of a peach on the leafy branch, the centre of the interior carved with a circular *shou* longevity symbol, the pale translucent stone with some apple green and brown inclusions

10.5cm wide

Provenance: Private English collection

英格蘭私人收藏

£600-800

183

CHINESE APPLE GREEN JADEITE ‘LOTUS POND’ BRUSH WASHER

LATE QING DYNSATY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

清末民國 翡翠高浮雕蓮池紋筆洗 帶嵌銀絲木座

of oval form, carved in high relief with large leaves and flowering branches growing from rockwork, the reverse with a spray of blossoming lotus and orchids, all raised on a short straight foot, the semi-translucent stone with vibrant green and russet markings, together with a wood stand inlaid with silver wire scrolls

14.5cm wide

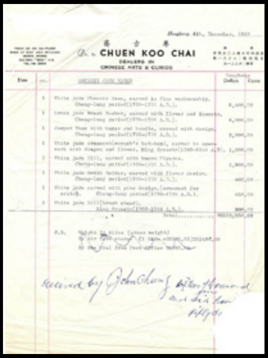
Provenance: Private English collection, England; acquired from Woolley & Wallis, 27 Jul 2021, lot 82.

Formerly a private collection, London, formed c.1959-1963. The brush washer was purchased from Chuen Koo Chai Dealers in Chinese Arts & Curios, Hong Kong, on 4th December 1963, with a copy of the invoice. Also with a certificate of identity dated 6th December 1963 from The Curios, Furniture & Miscellaneous Utensils & Hardware Merchants & Employees Association, Hong Kong & Kowloon.

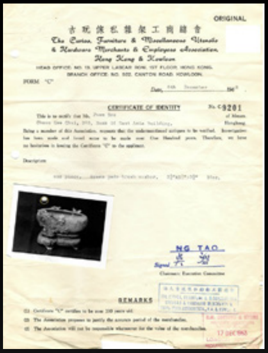
英格蘭私人收藏；2021年7月21日購自威立士，拍品82。

前倫敦私人收藏；購自香港尊古齋，1963年12月4日，含收據；亦含古玩傢私雜架工商協會頒證書一份，1963年12月6日。

£8,000-12,000



CHUEN KOO CHAI
DEALERS IN
CHINESE ARTS & CURIOS



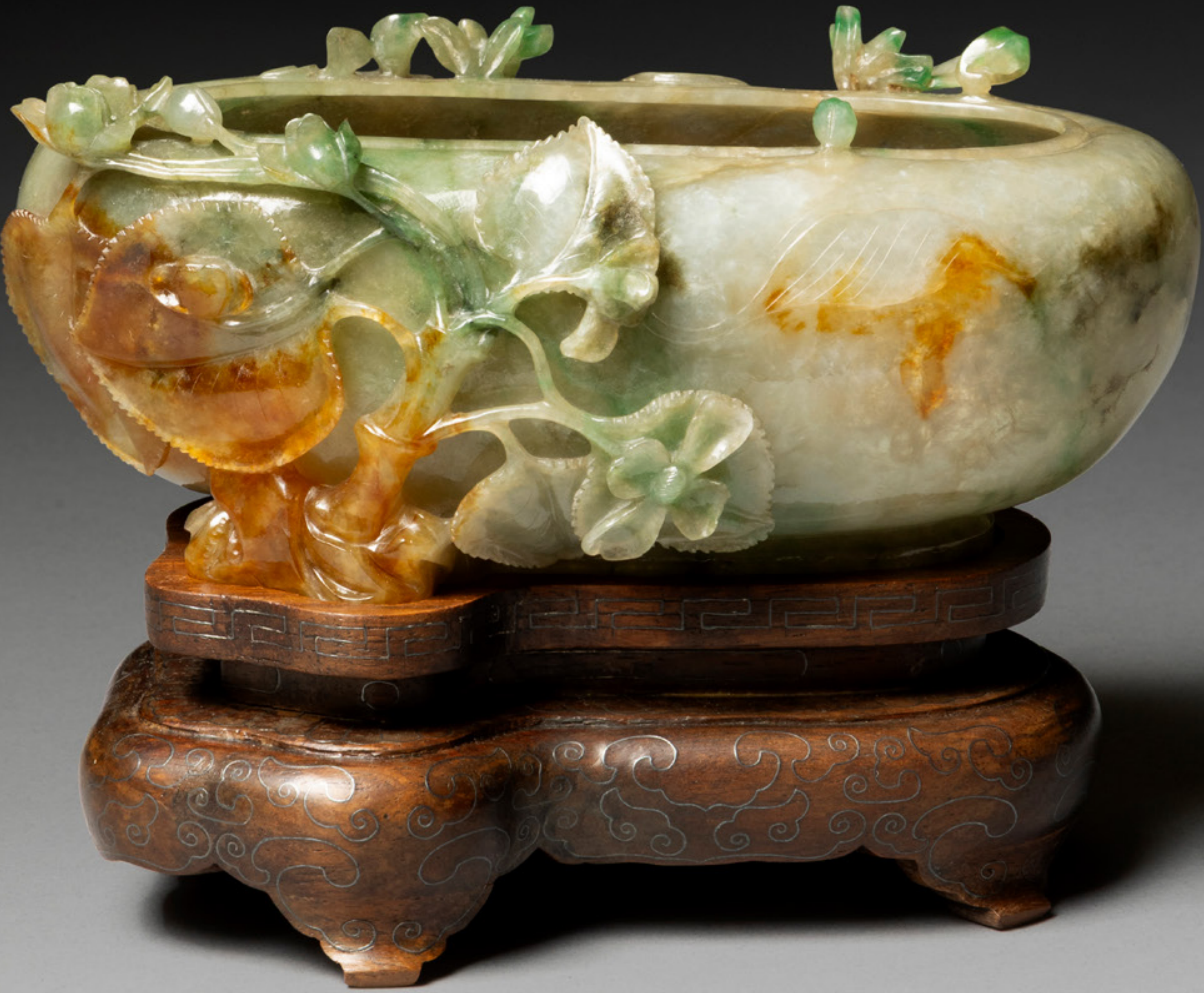
ORIGINAL

古玩傢私雜架工商總會
The Curios, Furniture & Miscellaneous Utensils
& Hardware Merchants & Employees Association,
Hong Kong & Kowloon

CERTIFICATE OF IDENTITY

NG TAO

REMARKS



184

CHINESE CELADON JADE WITH RUSSET SKIN ‘TURTLE’ SEAL

ATTRIBUTED TO WEN PENG (1498-1573), MING DYNASTY

明 文彭款 青玉龜鈕章

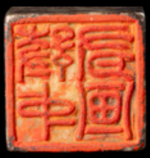
款識: 嘉靖丁未仲秋篆 文彭

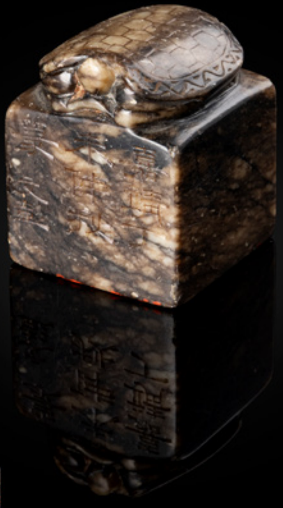
carved with a turtle as finial on a square podium, one side engraved *Jia Jing Ding Wei Zhong Qiu Zhuan* (carved in the Mid Autumn in the year of Ding Wei in Jiajing reign, corresponding to 1567AD), signed ‘Wen Peng’

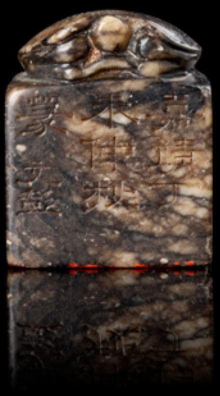
3.3cm high

Note: A set of eleven seals, attributed to Wen Peng, contained in a Ming dynasty, carved-red lacquer box with bird-and-peony box with cover, previously in the Qing Court collection, are now in the National Palace Museum, Taipei, museum number: *Gu Za* 故雜 3497 to 3507.

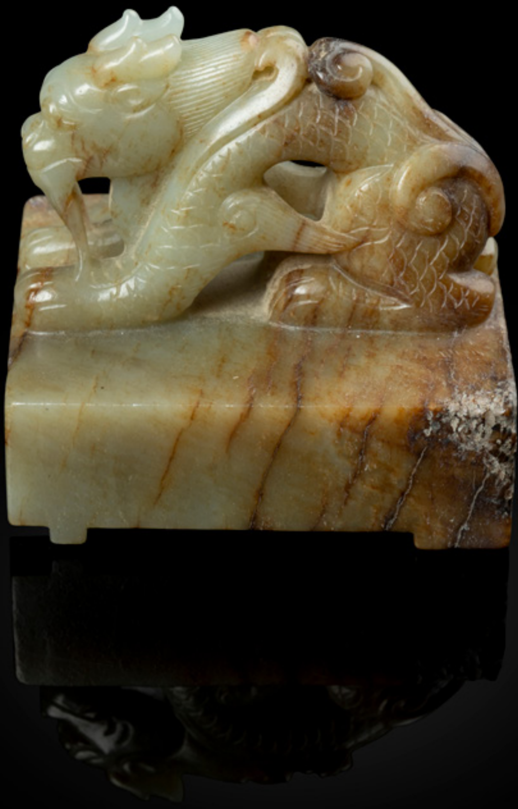
£300-500







engraved inscription



185

LARGE CHINESE CELADON JADE YUAN DYNASTY-STYLE ‘QILN’ SEAL

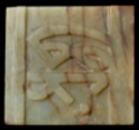
QING DYANSTY

清 元代風格青玉帶沁梵文麒麟鈕方印

the rectangular-form seal carved to the top with a recumbent horned mythical beast *qilin* with its front legs and head stretched forwards, its long mane extending over its arched back, the seal face carved with a *lanca* character, the celadon stone of slightly mottled yellowish brown tone

7.1cm wide

Note: A square seal from the Yuan dynasty similarly carved with a dragon on the top was included in the exhibition *Chinese Jade Throughout the Ages*, jointly organised by The Arts Council of Great Britain and The Oriental Ceramic Society, 1 May - 22 June 1975, Victoria & Albert Museum, no. 341. Two comparable jade ‘dragon’ square seals were sold at Christie’s London: one dated to the Yuan dynasty 13th/14th century, sold on 14 May 2013, lot 129, whilst the other dated to the Qing dynasty and of Yuan-style, was sold on 4 Nov 2014, lot 77.



£600-800

186

CHINESE SOAPSTONE 'DOUBLE DRAGONS' SEAL

QING DYNASTY, JIAQING PERIOD

清嘉慶 壽山石雕雙龍鈕橢圓印章

印文：樂安和

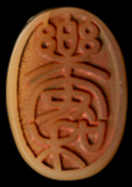
of oval form, surmounted by two ferocious dragon chasing each other, carved in meticulous precision with bulging eyes and flaring nostrils above open mouth revealing sharp teeth, the scaly coiled body depicted in dynamic motion, the flowing mane finely incised with its long tail coiled at the rear, the seal face deeply and crisply worked with the characters reading *Le An He* ('happiness in peace and harmony'), the stone of a creamy yellow colour flecked with brown spots

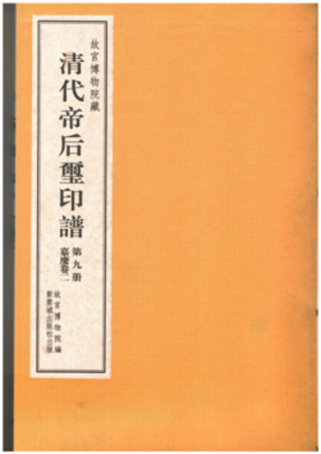
5.1cm wide

Note: Le An He is located in the Jiuzhou Qingyan area of Yuanmingyuan. Jiuzhou Qingyan is located on the north shore of the Front Lake of Yuanmingyuan, West of the axis is Le An He, a palace where Qianlong stayed. A seal reading 'Le An He' is recorded in *Gugong bowuyuan cang: Qingdai dihou xiyin pu [Catalogue of Imperial Seals of the Qing Dynasty], vol.9, Jiaqing section 2*, Beijing, 2005, p.151.

圓明園最北為九州清晏殿，西有「樂安和」，是乾隆皇帝的寢宮。「樂安和」印，《清代帝後璽印譜》中有所著錄，見故宮博物院編，《清代帝後璽印譜：第九冊，嘉慶卷二》，北京，2005年，頁151。

£8,000-12,000





故宮博物院藏

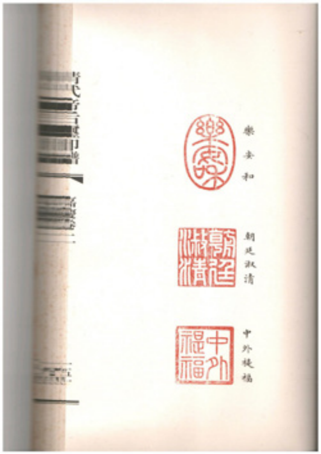
清代帝后璽印譜

第九冊

嘉慶卷二

故宮博物院編

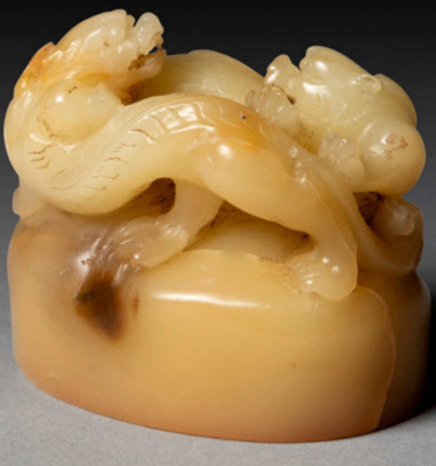
紫禁城出版社出版



樂安和

朝廷淑清

中外禔福



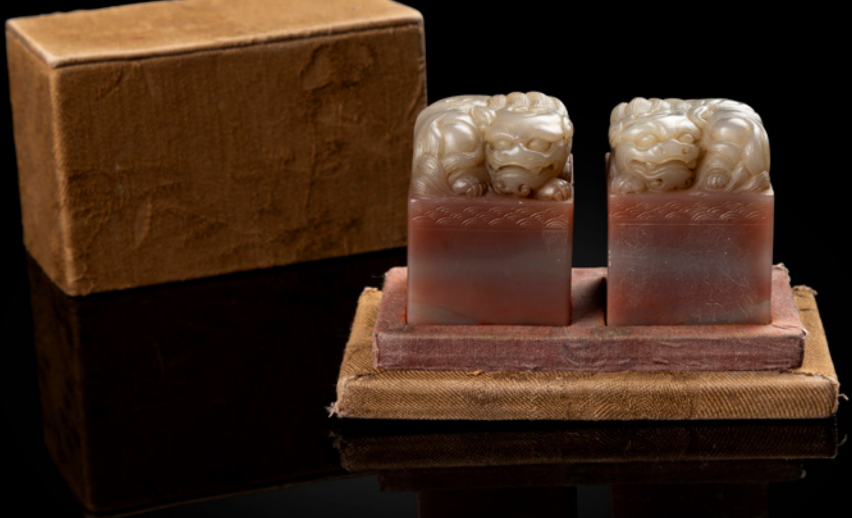
187

TWO CHINESE SOAPSTONE ‘BUDDHIST LION’ SEALS

ATTRIBUTED TO XU SHICHANG (1854-1939), LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

清末民初 徐世昌款 壽山石雕佛獅鈕方印（共兩件）帶錦盒

印文：徐世昌印；鞠人



each seal of square form, carved with mirrored Buddhist lion in recumbent position as finial, the seal face carved with four-character *Xu Shi Chang Yin* (seal of Xu Shichang) and a two-character *Ju Ren*, with a fitted cloth box (2)

4.1cm high each

Provenance: Acquired from the London Art market

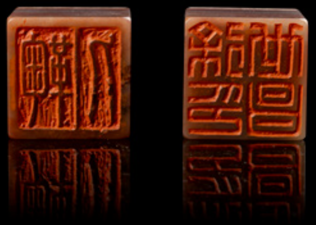
購自倫敦藝術市場

Note: Xu Shichang (1854-1939), courtesy name Buwu, also known as Juren, Donghai, and Taozhai, was a native of Tianjin. He achieved *jinshi* in the 12th year of the Guangxu reign (1886) and served as Grand Councillor in 1905. In March 1916, Yuan Shikai was forced to abolish the monarchy and appointed him Secretary of State. In October 1918, Xu Shichang was elected President of the Republic of China by Congress. He ordered a ceasefire with the South and convened a peace conference the following year. In June 1922, he telegraphed his resignation and retired to the Tianjin Concession, where he devoted himself to painting and calligraphy.

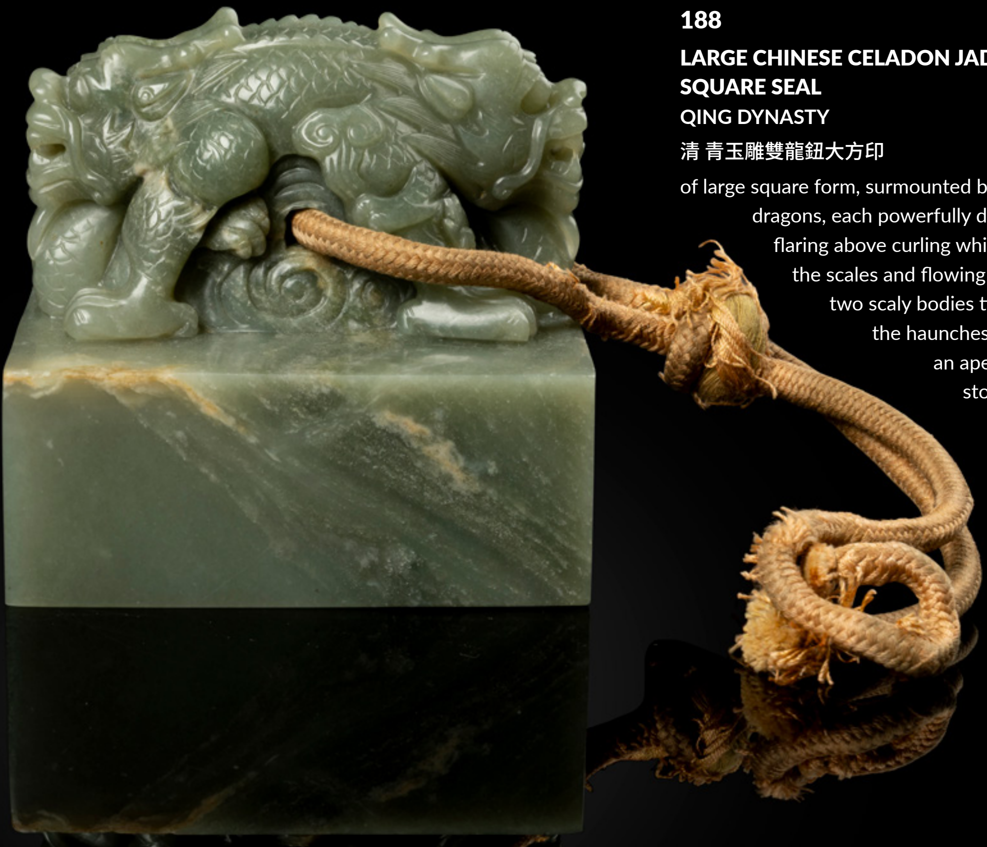
Xu Shichang possessed a profound foundation in Chinese studies, not only writing books and essays but also cultivating calligraphy. His landscapes were elegant and graceful. He followed the style of Su Shi, but modified it slightly. A skilled poet, he founded the Wanqing Ting Poetry Society, recruited fellow poets, and compiled a collection of Qing Dynasty poems. There is a collection of poems inscribed on paintings in Guiyun Tower, which was completed in 1924. He edited and engraved more than 30 books in his lifetime and was later called the ‘President of Literature and Administration’.

徐世昌（1854-1939），字卜五，號菊人，亦作鞠人，又號東海、弢齋，天津人。光緒十二年（1886）進士，光緒三十一年（1905年）曾任軍機大臣。民國五年（1916年）3月袁世凱被迫取消帝制，起用他為國務卿。民國七年（1918年）10月，徐世昌被國會選為民國大總統。他下令對南方停戰，次年召開議和會議。民國十一年（1922年）6月通電辭職，退隱天津租界以書畫自娛。

徐世昌國學功底深厚，不但著書立言，而且研習書法。工山水，頗清秀。書宗蘇軾，略變其體。能詩，設晚晴簃詩社，羅致詩友，編印清詩匯。有歸雲樓題畫詩集，成於1924年。一生編書、刻書30余種，被後人稱為“文治總統”。



£2,000-3,000



188

LARGE CHINESE CELADON JADE ‘DOUBLE-DRAGON’ SQUARE SEAL

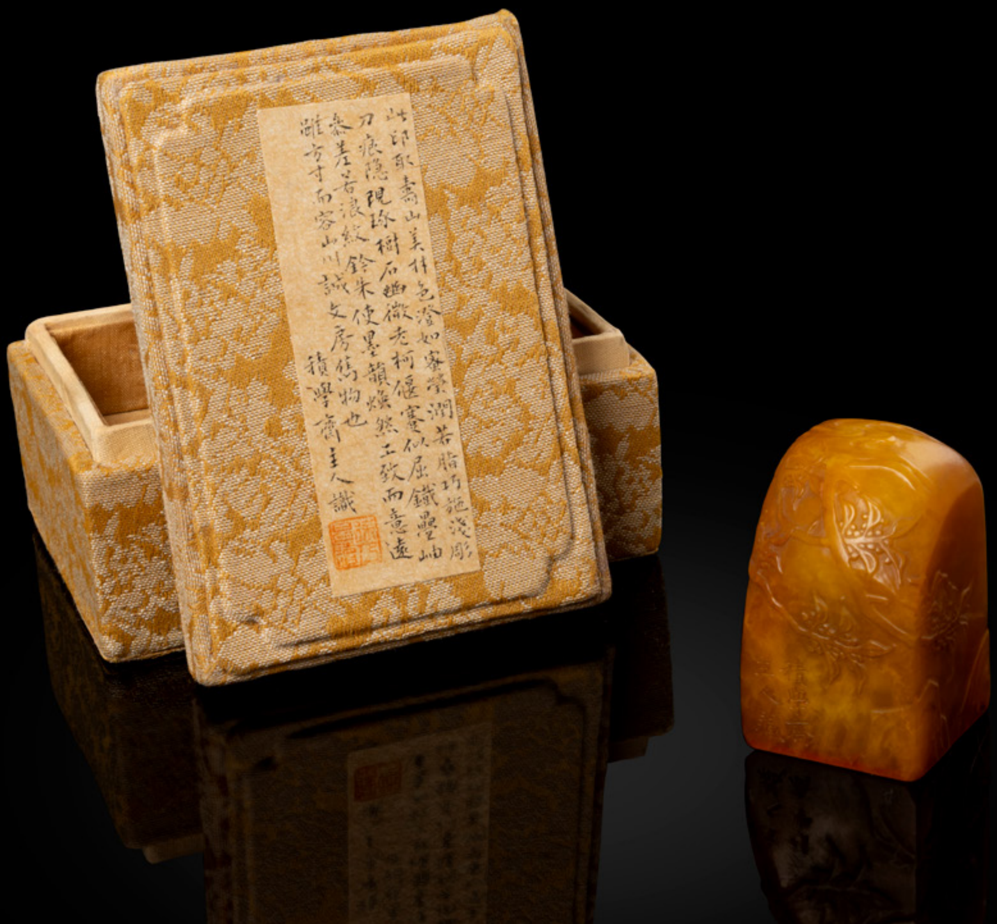
QING DYNASTY

清 青玉雕雙龍鈕大方印

of large square form, surmounted by a superbly articulated pair of dragons, each powerfully depicted with eyes bulging and nostrils flaring above curling whiskers and jaws bearing sharp fangs, the scales and flowing mane meticulously incised, the two scaly bodies tightly intertwined and crouching on the haunches, pierced through the centre with an aperture, the seal face uncarved, the stone of a deep forest-green tone with natural veining

10cm wide

£5,000-7,000


此印取壽山美材色澄如蜜瑩潤若脂巧施淺彫
刀痕隱現珍樹石幽微老柯偃蹇似屈鐵疊岫
參差若浪紋鈐朱使墨韻煥然工致而意遠
雖方寸而容山川誠文房佳物也
積學齋主人識

189

CHINESE SOAPSTONE 'TREE AND ROCK' SEAL

ATTRIBUTED TO XU NAICHANG (1869-1943), LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

清末民初 徐乃昌款 壽山石雕樹石方印 帶題簽錦盒

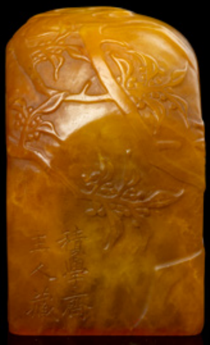
款識：積學齋主人藏

印文：忠孝節義百行之冠冕

錦盒朱印：徐乃昌讀

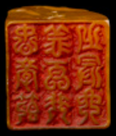
of square form with natural stone slope top, the sides carved in relief with a continuous scene of a large fruiting tree issuing from rocky ground, all below swirling clouds, one side engraved with six-character *Ji Xue Zhai Zhu Ren Cang* (Collection of the Master of Jixuezhai), the seal face carved with nine characters, reading *Zhong Xiao Jie Yi Bai Xing zhi Guan Mian* (Loyalty, Filial Piety, Dignity, Righteousness, guide people in all their behaviours), with fitted cloth box, the cover of the box inscribed and sealed *Xu Nai Chang Du* (Xu Naichang read)

4.7cm high

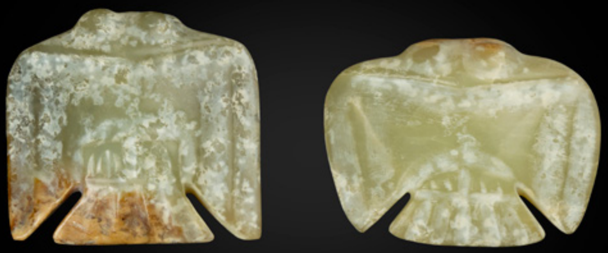

inscription

Note: Xu Naichang (1869-1943), courtesy name Jiyu and alias Suian Laoren, was a native of Nanling, Anhui Province. He was a bibliophile and scholar in the late Qing and Republican eras. He came from a family of officials. He passed the imperial examination in the 19th year of the Guangxu reign (1893) and served as prefect of Huaian and then as the Jiangnan Salt Inspector. In 1902, he visited Japan to investigate educational affairs. Upon his return, he became the general director of the Jiangnan Higher School and, in 1905, the director of the Sanjiang Normal School (the predecessor of Nanjing University). After the fall of the Qing Dynasty, he devoted himself to collecting and collating ancient books. He established the Jixuezhai Library, which houses over ten Song and Yuan dynasty editions and published over 560 volumes of classics, including the *Jixuezhai Collection and the Suian Collection*.

徐乃昌（1869-1943），字積余，號隨庵老人，安徽南陵人，清末民初藏書家、學者。出身官宦世家，光緒十九年（1893年）中舉，歷任淮安知府、江南鹽巡道，光緒二十八年（1902年）赴日考察學務，歸國後總辦江南高等學堂，1905年督辦三江師範學堂（南京大學前身）。清亡後潛心藏書與古籍校刊，建有積學齋藏書樓，藏宋元刊本10余種，刊刻《積學齋叢書》《隨庵叢書》等560余卷典籍。



£2,000-3,000



190

TWO CHINESE CELADON JADE CARVINGS OF BIRD-SHAPED PENDANTS

HONGSHAN CULTURE STYLE, 20TH CENTURY

二十世紀 紅山文化風格 青玉鳥珮（共兩件）

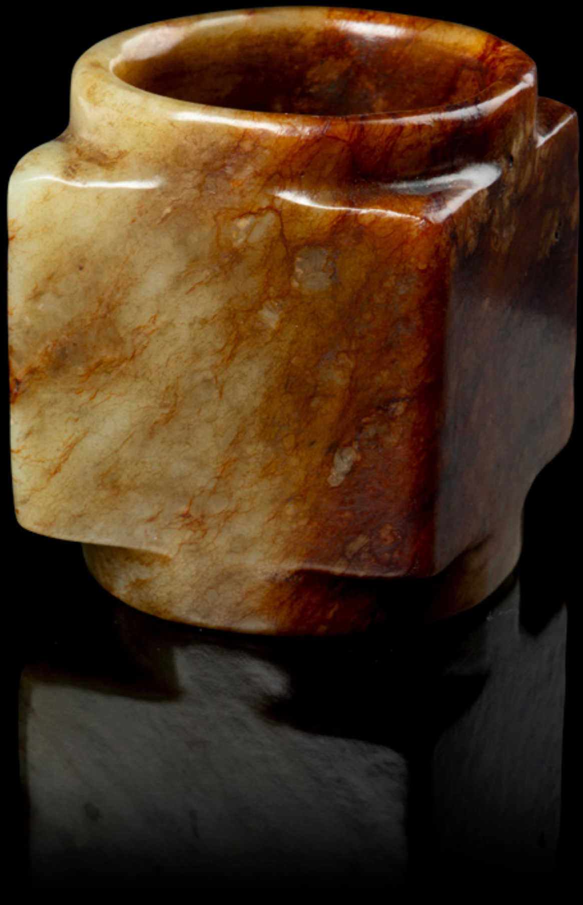
each flattened pendant carved in the form of a bird with a rounded head and outspread wings, the reverse pierced with two small circular apertures, the stone of celadon hue with white and russet inclusions (2)

widths: 3.3cm and 3.5cm

Provenance: Formely in a private English collection; acquired from Hong Kong in the 20th century, with green circular label 91 and 92

前英格蘭私人收藏；20世紀間購自香港，各底貼圓籤，91及92號。

£300-500



191

CHINESE ARCHAISTIC CELADON JADE WITH RUSSET INCLUSIONS CONG

MING DYNASTY

明 仿古玉琮

of square section with short cylindrical neck and foot, the stone of variegated celadon and russet-brown colours

7.8cm high

Provenance: Formally in an English collection

前英格蘭私人收藏

£400-600

192

LARGE CHINESE ‘CHICKEN BONE’ JADE RELIEF-CARVED ‘PINE TREE’ BRUSH WASHER

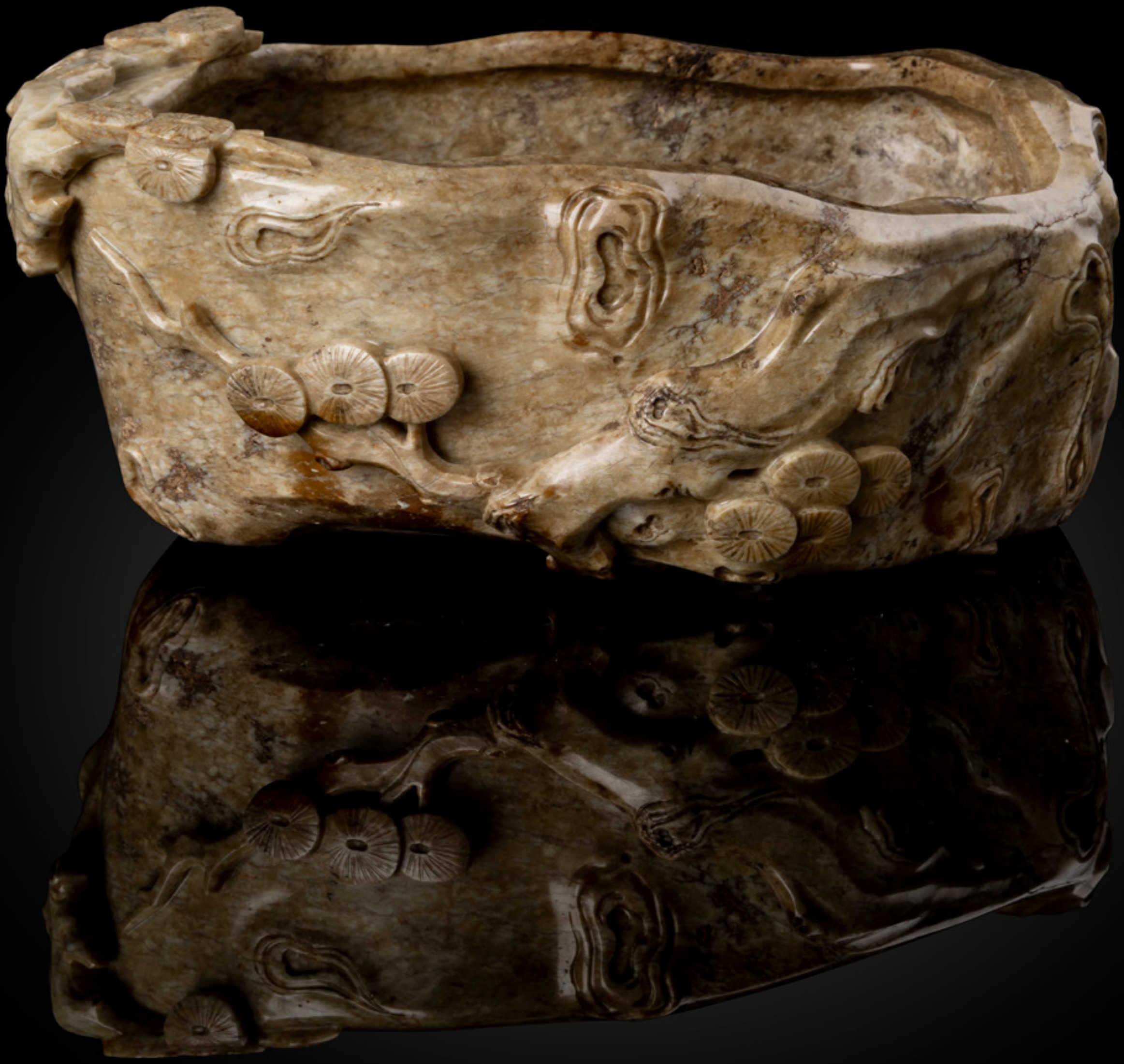
LATE MING TO QING DYNASTY, 17TH-18TH CENTURY

明末至清 雞骨白玉高浮雕蒼松筆洗

the well-hollowed vessel carved to simulate a section of a tree trunk, vividly carved to the exterior in high relief with three large pine trees finely detailed with gnarled trunks, twisting branches and sharp needle leaves, the opaque stone varying from creamy beige to a lustrous dark greyish-brown tone

16cm wide

£2,000-3,000



193

CHINESE WHITE JADE 'DEER AND LINGZHI' GROUP

MING TO QING DYNASTY

明至清 白玉雕臥鹿靈芝

vividly carved in the form of a recumbent deer, carrying a large branch of *lingzhi* fungus on its back, the white stone with linear russet inclusions

5cm wide

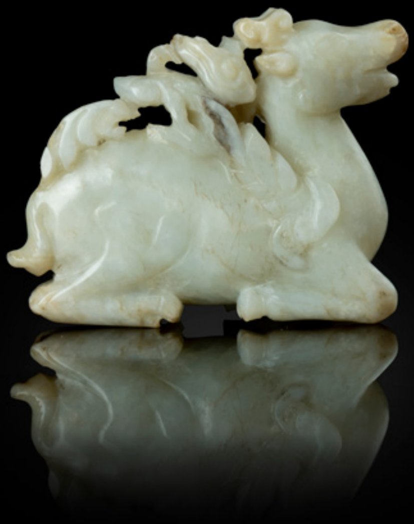
Provenance: Private English collection; acquired from Sotheby's Hong Kong, 30 November 2021, lot 479;

Property from the collection of Quincy Chuang.

英格蘭私人收藏；2021年11月30日購自香港蘇富比，拍品479；

前莊貴侖收藏。

£1,200-1,800



194

GROUP OF FIVE CHINESE 'ANIMAL' JADE CARVINGS

19TH-20TH CENTURY

十九至二十世紀 各式瑞獸玉雕 帶木座（共五件）

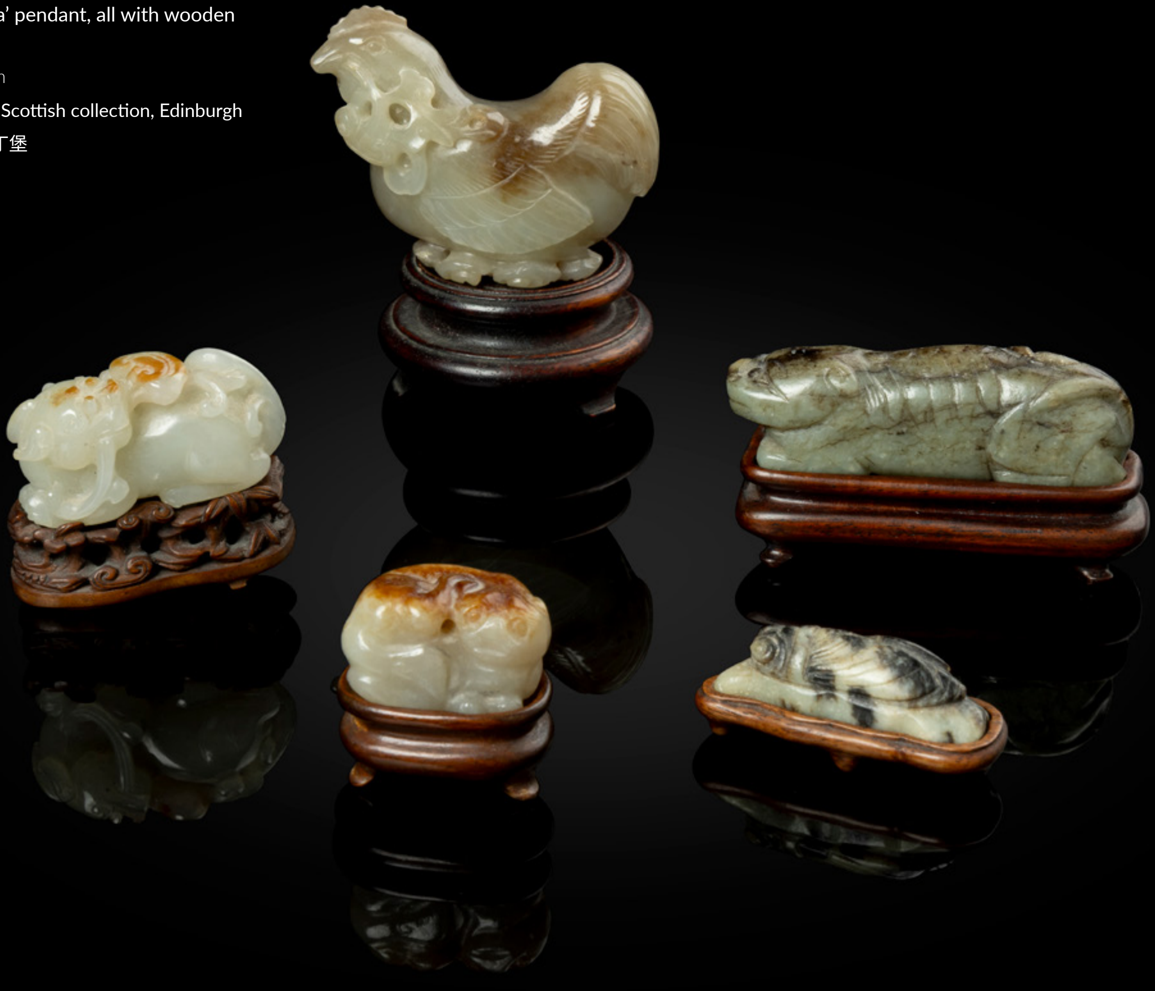
comprising: a pale celadon 'cockerel' carving, the stone of pale celadon colour with brown inclusions on one side of the body; a white jade with russet skin caving of *bixie* carrying a *lingzhi* fungus with its mouth, cleverly worked with a white stone with russet patches on eyes, nose and the *lingzhi* fungus; a pale celadon jade carved from a pebble as a coiling cat, the stone of pale celadon colour with large russet inclusions; a celadon jade 'mythical beast' pendant; and a celadon jade 'cicada' pendant, all with wooden stands (5)

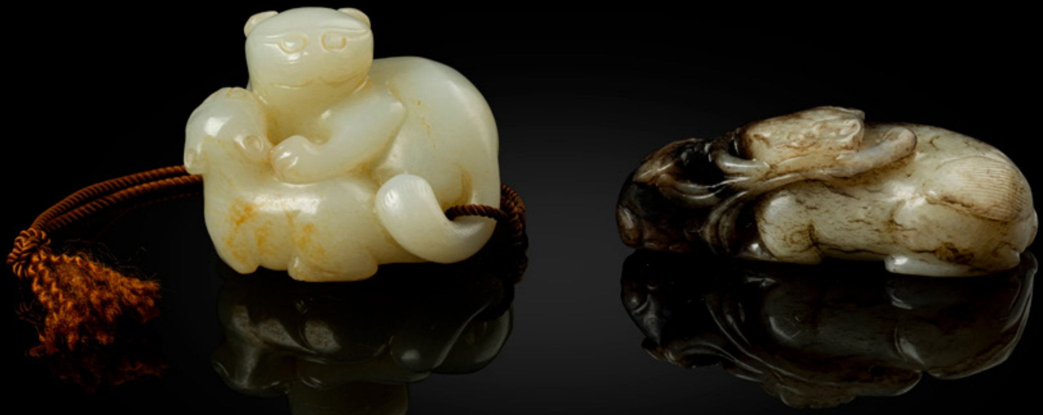
widths: 3cm to 7.2cm

Provenance: Private Scottish collection, Edinburgh

蘇格蘭私人收藏，愛丁堡

£300-500





195

TWO CHINESE WHITE JADE ‘DOUBLE CATS’ CARVINGS

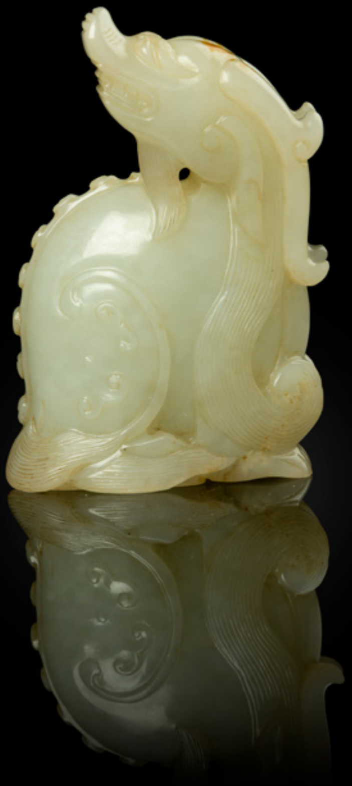
QING DYNASTY

清 白玉雕雙貓把件（共兩件）

each carved in the round as two reclining cats alongside each other, the head minutely carved with bulging eyes and alert expression, one stone in creamy white tone, whilst the other with russet patches and brown veins (2)

widths: 5cm and 6.8cm

£800-1,200



196

CHINESE WHITE JADE WITH RUSSET SKIN CARVING OF A MYTHICAL ANIMAL, TIANLU

MING DYNASTY

明 白玉帶皮雕天祿把件

the mythical animal in seated position, with its head proudly upraised, its horns, pointed spine and bushy manes well defined, the stone with creamy white colour with russet patches especially on the top of its head

6.8cm high

£800-1,200

197

GROUP OF FOUR CHINESE JADE CARVINGS

19TH-20TH CENTURY

十九至二十世紀 青玉帶沁松鶴紋山子、青玉帶皮靈芝紋水丞、青白玉臥馬擺件 及 白玉帶皮瑞獸擺件帶木座（共四件）

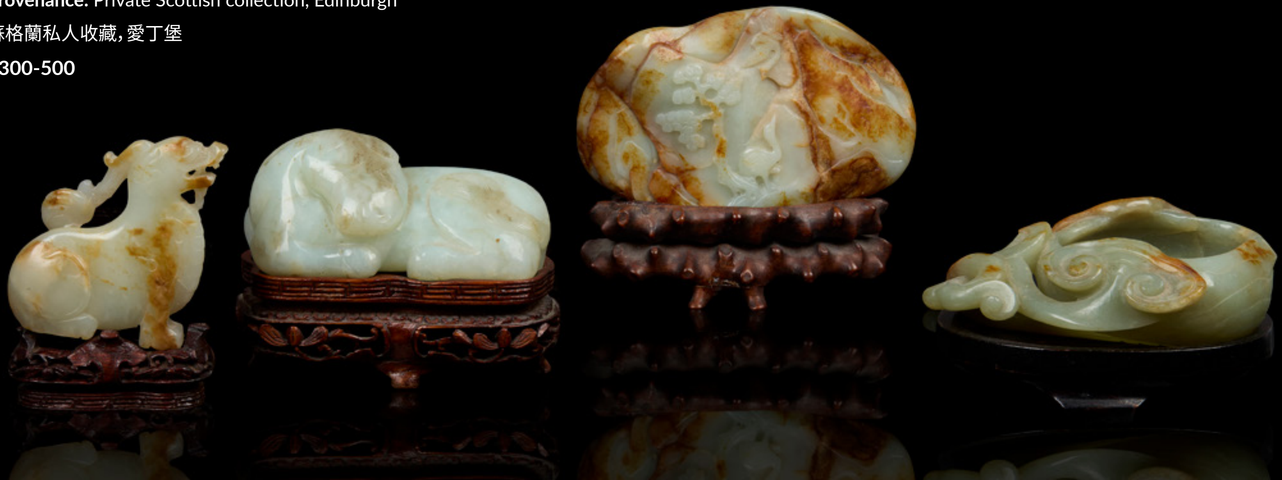
comprising: a celadon jade boulder, carved to one side with cranes and a pine tree, reverse works cleverly with the russet inclusions to simulate rocks and a *lingzhi* fungus sprouting; a celadon jade ‘*lingzhi*’ water container, cleverly worked with a celadon coloured stone with the russet skins on *lingzhi* and its vine; a white jade carving of a recumbent horse; and a white jade carving of a mythical beast, all with wooden stands (4)

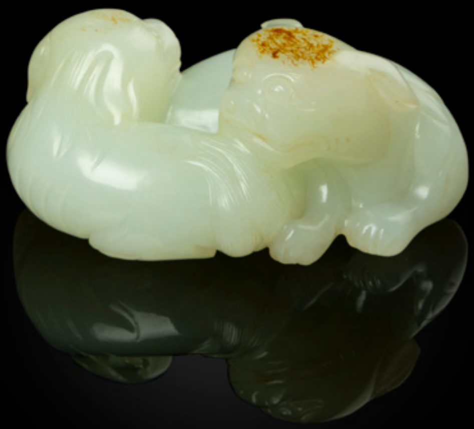
largest: 11.1cm wide

Provenance: Private Scottish collection, Edinburgh

蘇格蘭私人收藏，愛丁堡

£300-500





198

CHINESE WHITE JADE WITH RUSSET SKIN CARVING OF TWO BUDDHIST LIONS

QING DYNASTY

清 白玉帶皮雕雙佛獅把件

carved in round with two recumbent Buddhist lions, their bulging eyes and bushy tails vividly incised, the stone of white tone with two russet skin patches on the top of their heads

6.3cm wide

£600-800

199

CHINESE PALE CELADON AND BLACK JADE GROUP OF LUDUAN WITH FOUR POISONS

青花玉巧雕甪端降四毒擺件

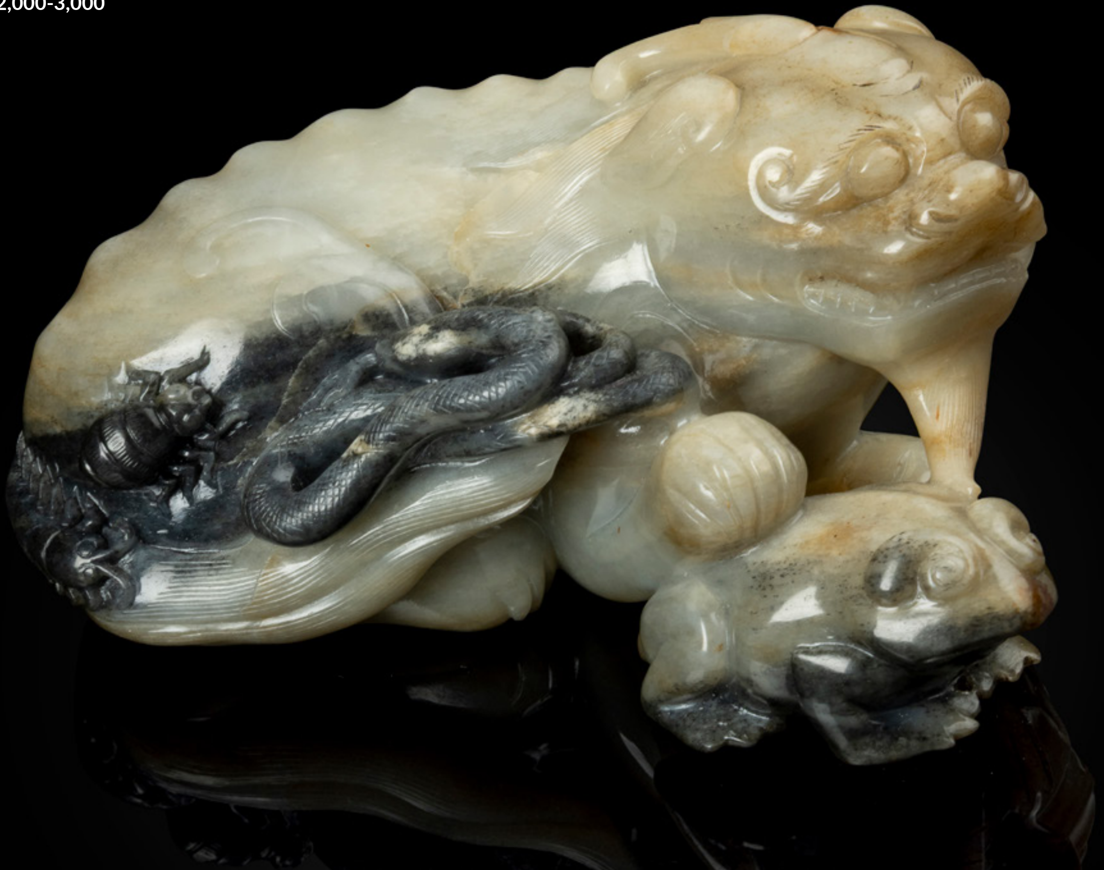
the mythical animal *luduan* in recumbent position, with its single horn and bushy manes well defined, his front right paw pressing on the back of a toad seemingly subduing the creature, whilst the other three poisons including a snake, centipede and spider around its curly tail, the stone in pale celadon colour with russet veins, whilst some black part clearly carved to the four poisons

15cm wide

Provenance: Private collection, London

倫敦私人收藏

£2,000-3,000



200

CHINESE SPINACH JADE ARCHAISTIC ‘TAOTIE’ VASE AND COVER

QIANLONG MARK AND POSSIBLY OF THE PERIOD

「大清乾隆仿古」刻底款 碧玉雕饕餮紋出戟方扁壺帶蓋

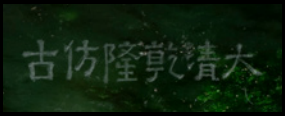
of flattened square from, raised on a spreading foot, carved around the body in shallow relief with bands of *taotie* mask reserved on a key-fret ground, all under a wide border of cicada lappets below the rim, decorated with eight raised *ruyi* shaped vertical flanges, further flanges to the flattened cover, the dark green semi-translucent stone with areas of characteristic slightly darker and paler spinach-green mottling, the base incised with a six-character *‘Daqing Qianlong Fang Gu’* mark

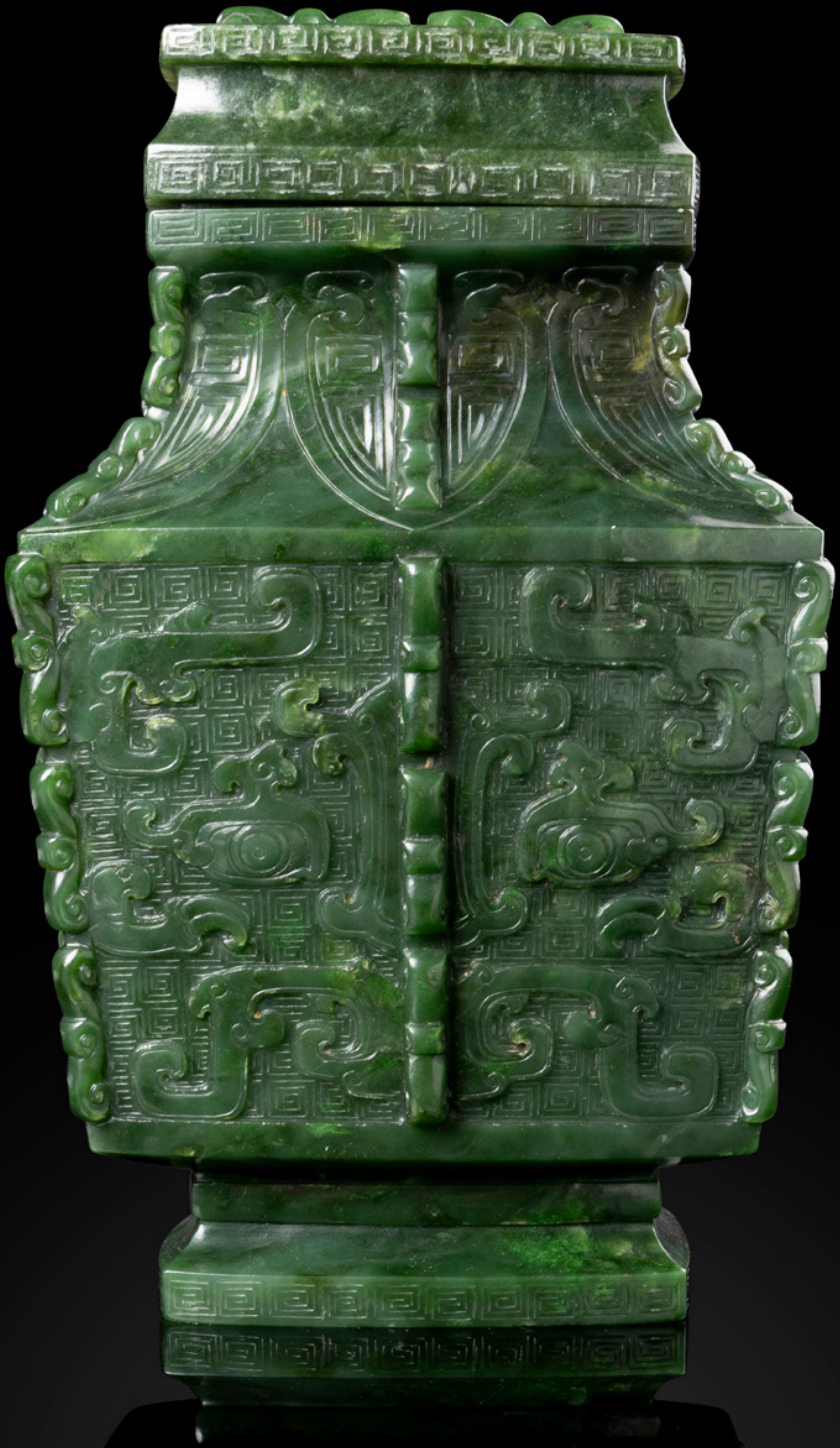
22.3cm high

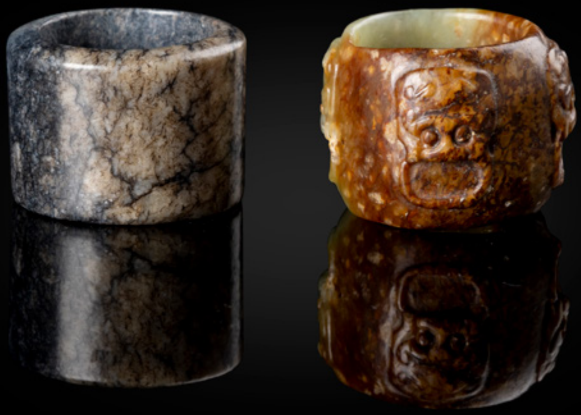
Provenance: Private English collection; acquired from Christie’s London, 11 November 2011, lot 1372

英格蘭私人收藏；2011年11月11日購自倫敦佳士得，拍品1372

£12,000-18,000







201

TWO CHINESE JADE THUMB RINGS

LATE MING TO QING YDNASTY

明末至清 玉雕扳指（共兩件）

one pale green and russet jade thumb ring, carved with four animal-mask handles; and one black and grey ring with plain sides (2)

3cm wide each; inner width: 2.1cm and 2.2cm

Provenance: Private English collection; acquired from Bonhams London, 12 May 2022, lot 159 (part lot);

Grosvenor House Fair, London, 2003;

Linda Wrigglesworth Ltd., London;

A distinguished Belgian private collection.

英格蘭私人收藏；購於倫敦邦斯，2022年5月12日，拍品159（其一）；

倫敦格羅夫納大宅古董藝術展，2003年；

倫敦古董商Linda Wrigglesworth Ltd；

比利時顯赫私人收藏。

£2,000-3,000

202

CHINESE PALE CELADON JADE WITH RUSSET INCLUSIONS ARCHER'S RING

HAN STYLE, 20TH CENTURY OR EARLIER

二十世紀或以前 漢代風格 白玉帶沁玉韘

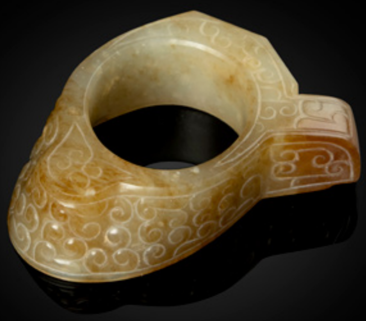
the circular thumb ring carved with a protruding front and a short rectangular handle emerging from the side, the surface delicately incised with a stylised scrolling motif, the stone of pale celadon tone with russet inclusions

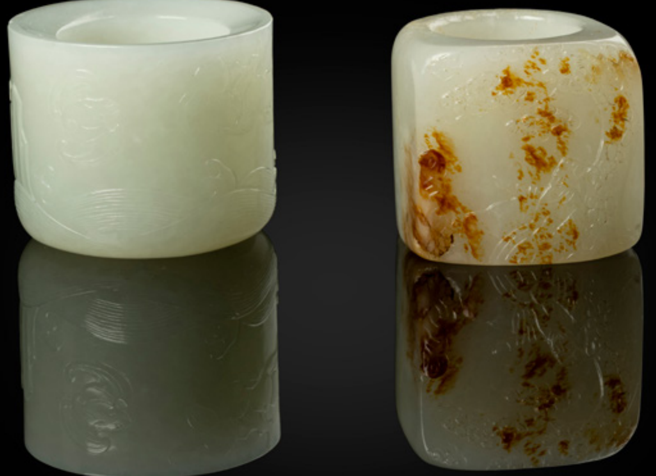
4.7cm wide

Provenance: Private collection, London

倫敦私人收藏

£500-700





203

TWO CHINESE WHITE JADE THUMB RINGS

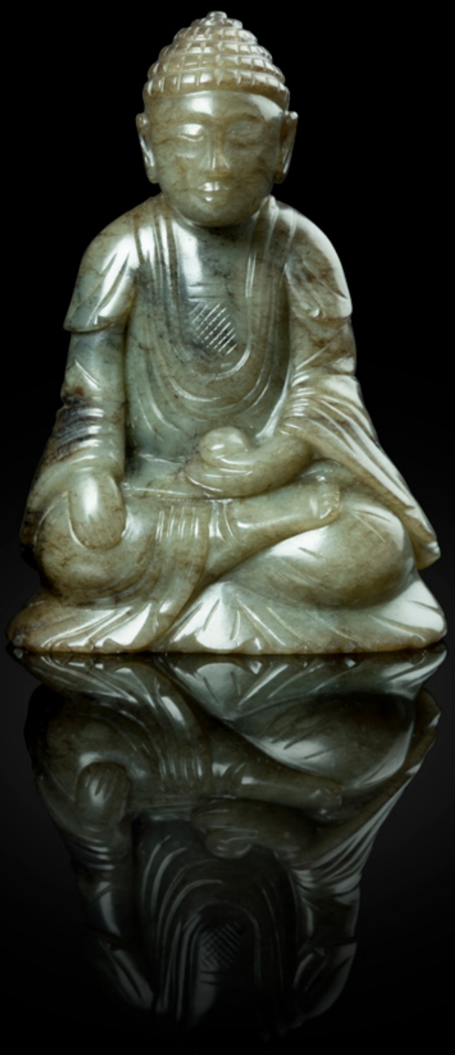
QING DYNASTY

清 白玉雕福壽如山 及 白玉帶皮雕高士松下扳指（共兩件）

one even white jade ring carved in low relief with a large bat and two peaches on branch above crushing waves, afar with a *lingzhi* fungus issuing from a pointed mountain; and the other white jade ring with its square face carved with a scholar drinking wine under large pine tree, the stone with remnant russet skin (2)

widths: 3cm and 3.5cm; inner widths: 1.9cm and 2.2cm

£800-1,000



204

CHINESE WHITE JADE WITH RUSSET INCLUSIONS CARVING OF MEDICINE BUDDHA

MING DYNASTY

明 白玉提油雕藥師佛座像

the Buddha seated cross-legged in *dhyanasana*, with a benign facial expression with downcast eyes and pendulous ears, his left hand holding a pearl and resting above the crossed feet, the right hand place on his right knee, dressed in long flowing robe

9cm high

Note: The base attached with an oval label reading '慎德堂, C. C. TENG & CO.'

£500-700

205

CHINESE CARVED WHITE JADE 'BIG DIPPER' TABLET

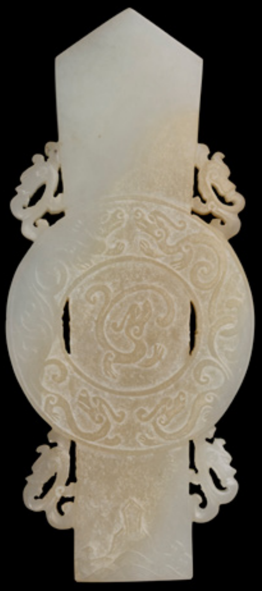
MING DYNASTY

明 白玉帶灰皮雕北斗七星及螭龍紋圭璧

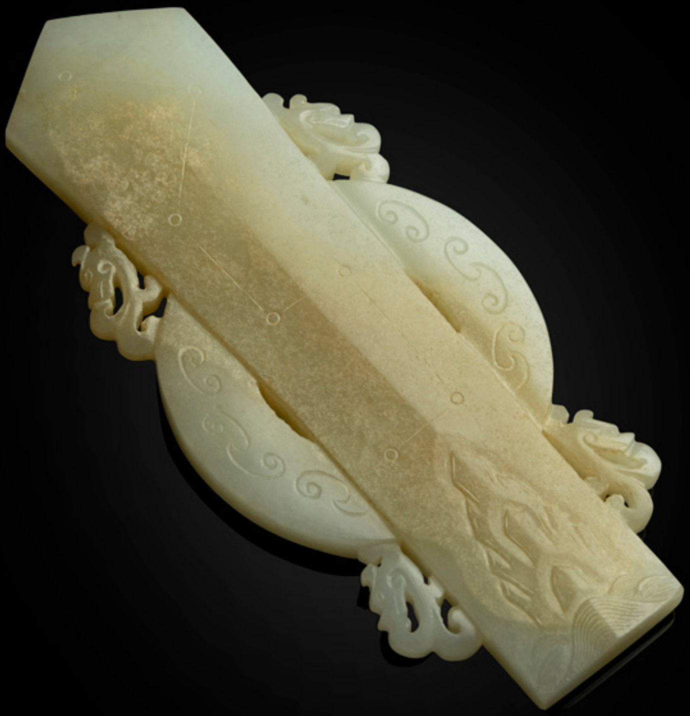
the design composed of a circular disc-shaped *bi* and a long arrow-end *hu* tablet, carved with the Big Dipper seven stars above rockwork in crushing waves, the reversed with a *chi*-dragon surrounded by further four on the *bi*, four corners carved reticulately with four stylised dragon heads, the white stone with russet patches

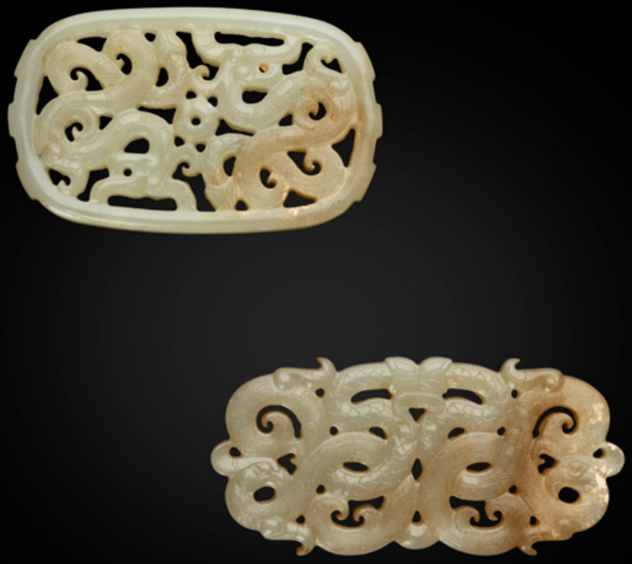
13cm high

£2,000-3,000



reverse





206

TWO CHINESE WHITE JADE WITH RUSSET INCLUSIONS PENDANTS

HAN DYNASTY OR LATER

漢或以後 白玉帶沁雕龍蛇紋橢圓珮 及白玉帶沁雕雙鳳鳥紋珮（共兩件）

one oval-shaped pendant carved reticulately on both sides with a scaly snake and sinuous *chi*-dragon; the other carved on both sides with two stylised phoenixes, both white stone with brownish inclusions (2)

widths: 5.8cm and 6.4cm

£500-700

207

CHINESE PALE CELADON JADE ‘LOTUS AND EGRET’ BRUSHREST

QING DYNASTY, 18TH CENTURY

清 青白玉雕白鷺蓮池筆擱 帶透雕蓮池木座

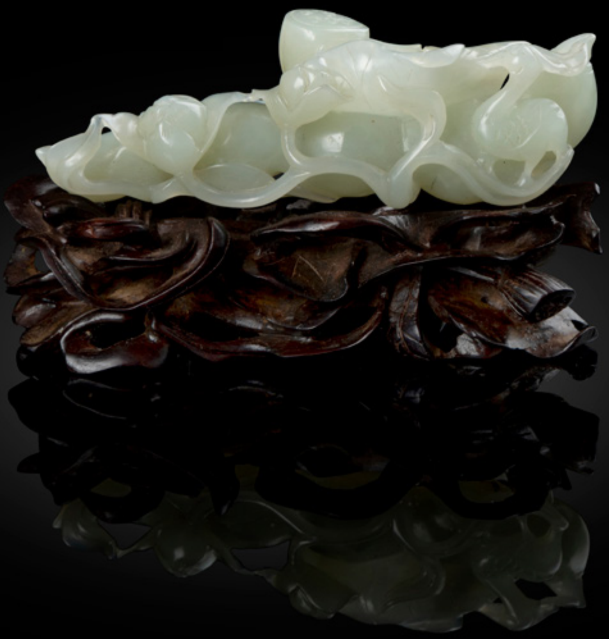
in the form of a long lotus root adorned with blossoming lotus on gnarled leafy branches, with an egret perched on one side, the stone of an even pale celadon tone, with a reticulated carved wooden stand as a lotus pond

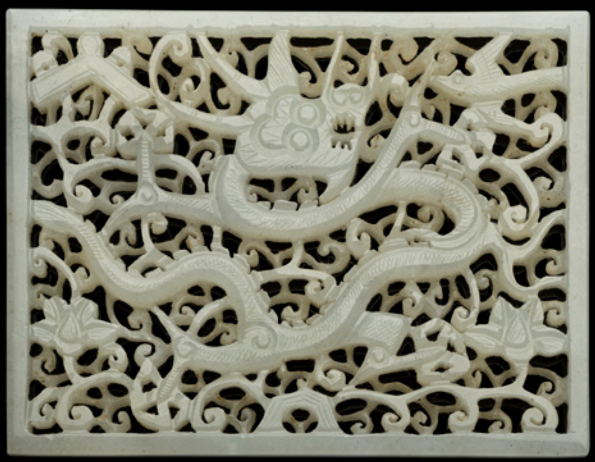
7.1cm wide

Provenance: Private English collection; acquired from Sotheby’s London, 10 November 2017, lot 437.

英格蘭私人收藏；2017年11月10日購自倫敦蘇富比，拍品437。

£1,500-2,000





208

CHINESE WHITE JADE ‘DRAGON’ BELT PLAQUE

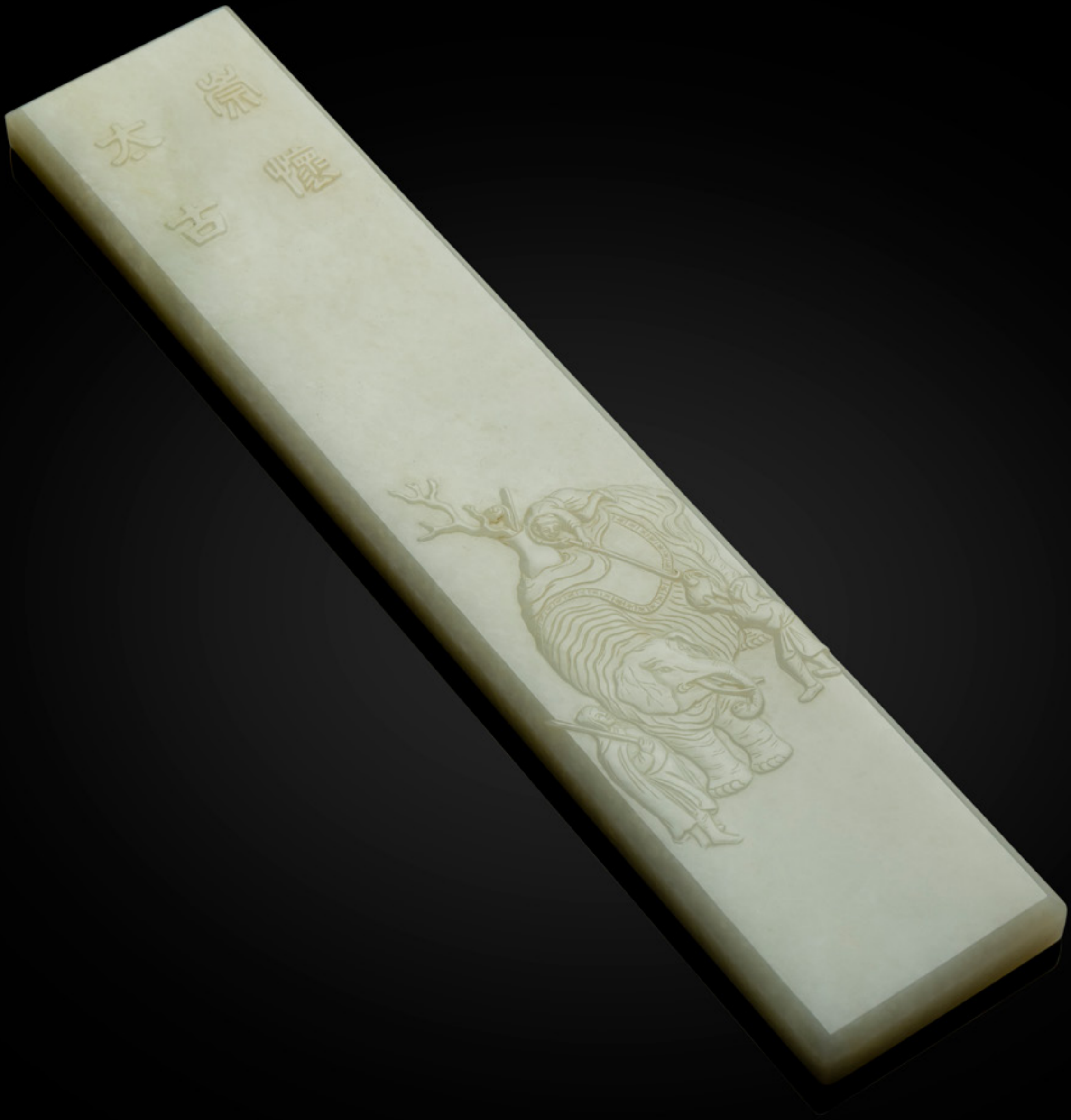
MING DYNASTY

明 白玉透雕長方龍紋形帶飾

the rectangular frame enclosing a centralised four-clawed dragon with carefully incised scales, the top left corner further carved with a *qing* musical instrument whilst the top right with a bird in flight, all against a heavily reticulated ground filled with intense swirling sprays, the translucent stone of fairly even milky white hue

8cm wide x 6cm high x 0.6cm thick

£500-700



209

CHINESE WHITE JADE ‘WASHING ELEPHANT’ RECTANGULAR PAPER WEIGHT

QING DYNASTY

清 崇懷太古款 白玉雕洗象圖鎮紙

one side finely carved in low relief with three figures washing a large elephant, one on its back and two flanking on either side, the animal carrying a vase on its back, the top further carved with four characters, the stone of even white tone

5cm wide x 24.6cm long x 1.1cm thick

Provenance: Private English collection

英格蘭私人收藏

£8,000-12,000

210

CHINESE CARVED WHITE JADE ‘CHI-DRAGON’ PENDANT

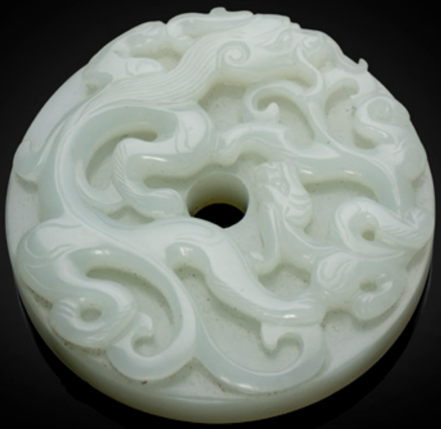
QING DYNASTY, 18TH CENTURY

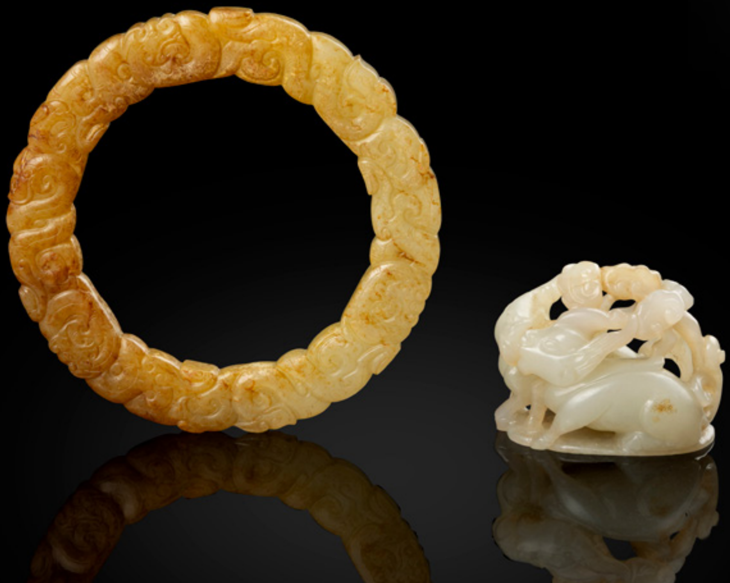
清 白玉浮雕螭龍穀紋璧形吊墜

carved in high relief on one side with two sinuous *chi*-dragons, the reverse carved with raised bosses, the stone of even white tone

5.6cm diameter

£1,000-1,500





211

A CHINESE WHITE JADE ‘DOUBLE DEER’ HAT FINIAL AND A WHITE JADE WITH RUSSET INCLUSIONS ‘DRAGON’ RING

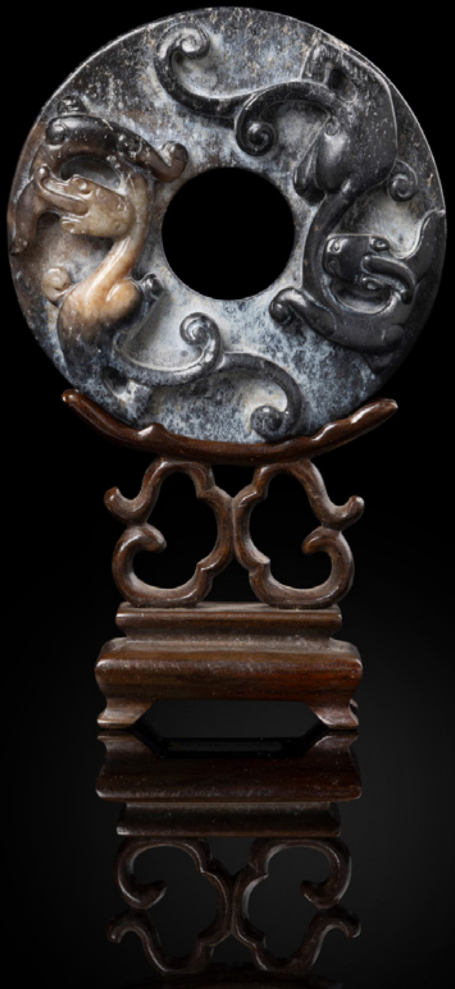
QING DYNASTY

清 白玉透雕雙鹿祥雲帽頂 及 白玉帶沁雕龍紋環（共兩件）

one white jade hat finial pierced carved with two recumbent deers under *lingzhi* fungus sprays and scrolling foliage, the stone with some grey; and one white jade ring of flattened form, carved in low relief on both sides with intertwining dragons, the stone with russet inclusions (2)

widths: 4cm and 7.8cm

£2,000-3,000



212

CHINESE PALE CELADON AND BLACK JADE ‘CHI-DRAGON’ DISC, BI

SONG TO MING DYNASTY

宋至明 青白玉帶黑皮沁雙螭龍穀紋璧 帶木座

carved in high relief with two sinuous clambering *chi* dragons on one side, the reverse with raised bosses, the stone mainly in deep black colour with white veins, leaving only one section on the back of one dragon showing pale celadon colour with brownish hue

9.8cm diameter; 15.5cm high with stand

Note: A comparable white jade *chi-dragon bi* disc, dated to the Song to Ming dynasty, was sold at Christie’s Hong Kong, 4 April 2017, lot 166. Another slightly smaller example, dated to the Song dynasty, was sold at Bonhams Hong Kong, 29 May 2023, lot 110.

£800-1,200

213

LARGE CHINESE WHITE JADE WITH RUSSET SKIN ‘PINE TREE’ BRUSH POT

QING DYNASTY, 18TH-19TH CENTURY

清 白玉帶皮巧雕松樹瘤紋大筆筒

carved from a large white tone pebble, supported on a recessed foot, one side intricately carved in high relief with a large pine tree, the reverse cleverly carved between the russet inclusions with naturalistic burls on tree trunk, with wooden stand

14.5cm high

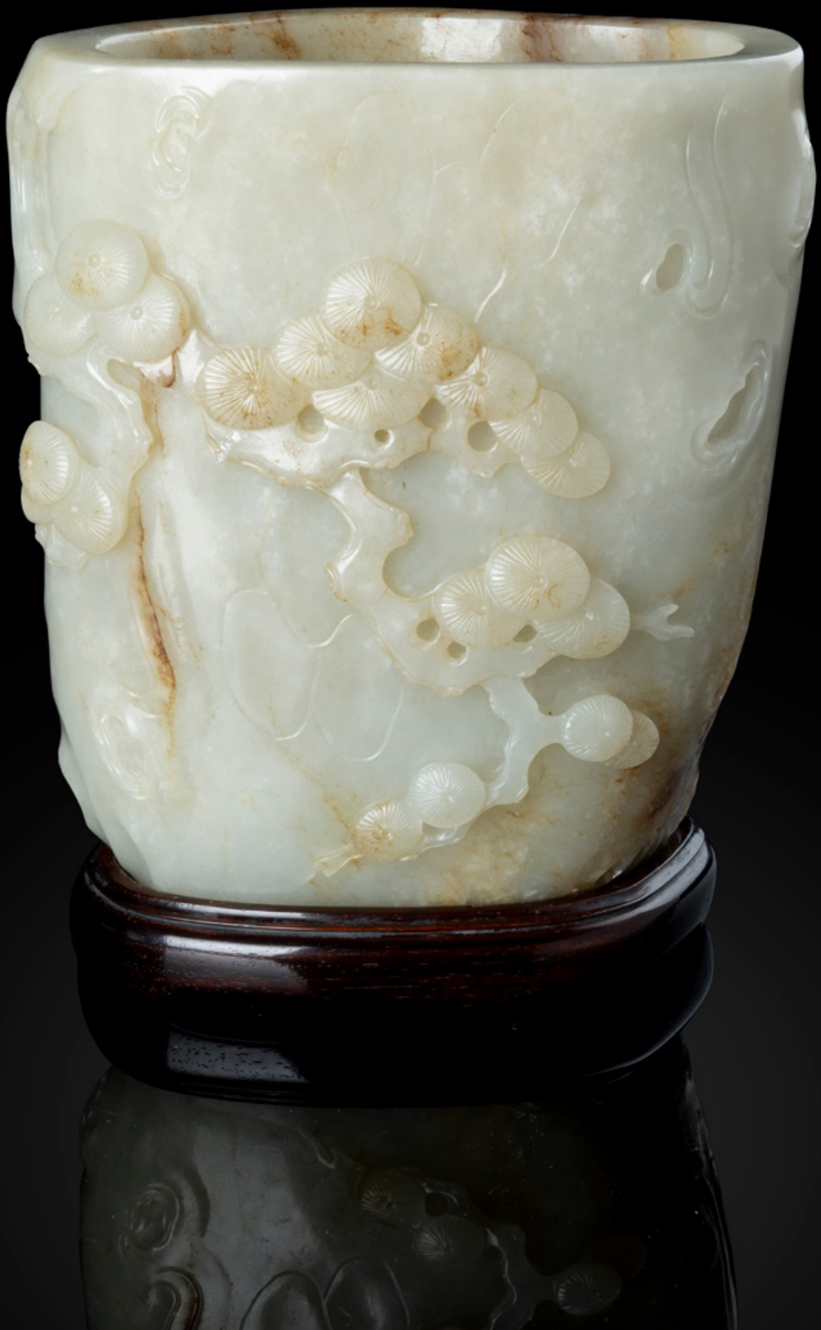
Provenance: Private English collection

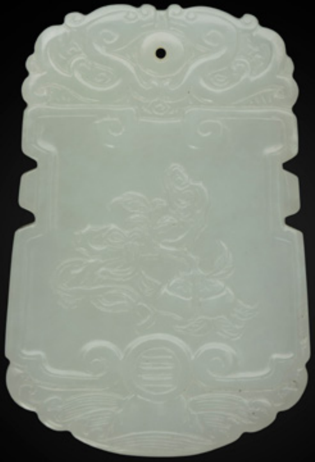
英格蘭私人收藏

Note: A closely comparable white and russet jade ‘pine’ brush pot, dated to 17th-18th century, was sold at Christie’s Paris on 13 Dec 2024, lot 667.

參一十七/十八世紀白玉帶皮松樹隨形筆筒近例，2024年12月13日售於巴黎佳士得，拍品667。

£6,000-8,000





214

CHINESE CARVED WHITE JADE ‘PERSIMMON’ PLAQUE

QING DYNASTY, 19TH CENTURY

清 白玉雕萬事如意玉牌

one side carved with two fruiting persimmons on leafy branches, the reverse inscribed with four-character reading ‘Wan Shi Ru Yi’, meaning ‘May all your wishes come true’, all below two confronting *chi*-dragons and above crashing waves, the stone of an even white colour

6cm high

£600-800

215

CHINESE CELADON JADE WITH RUSSET INCLUSIONS ‘CHI-DRAGON’ DISC PENDANT

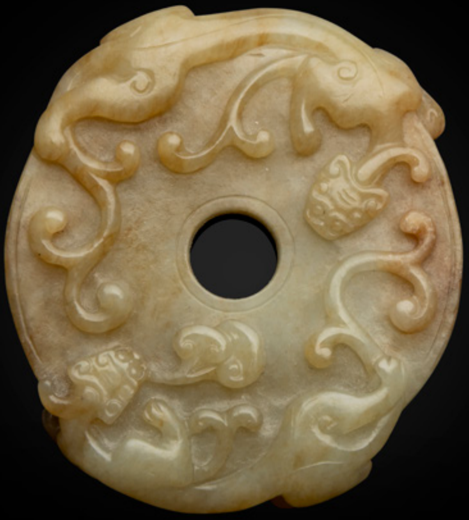
MING DYNASTY

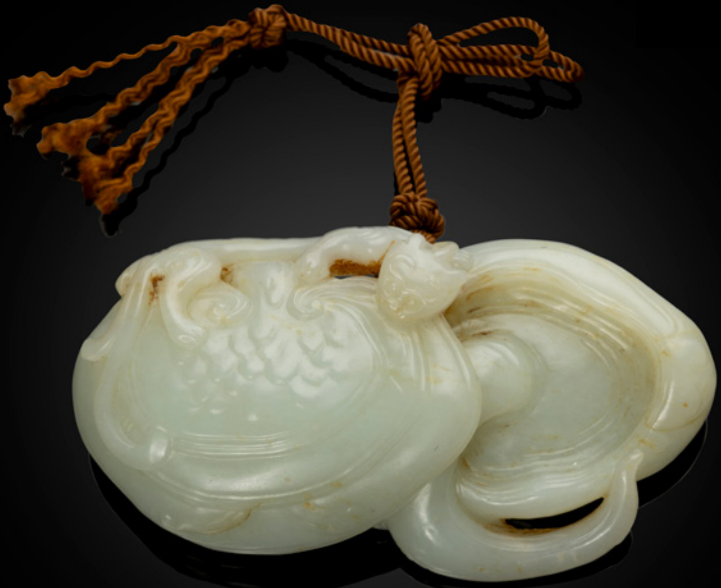
明 青玉帶沁雕雙螭龍穀紋珮

the circular disc-shaped pendant carved with two clambering *chi*-dragon on one side, the other side with raised dots, the celadon stone with russet vein inclusions

6.8cm high

£600-800





216

CHINESE WHITE JADE CARVING OF LINGZHI GROUP

QING DYNASTY

清 白玉雕雙靈芝螭龍吊墜

carved in round with two *lingzhi* fungus on stalk, together carved in high relief with a sinuous *chi*-dragon crawling on the top, the stone of even white tone

9cm wide

£500-700

217

CHINESE WHITE JADE INSCRIBED RECTANGULAR PLAQUE

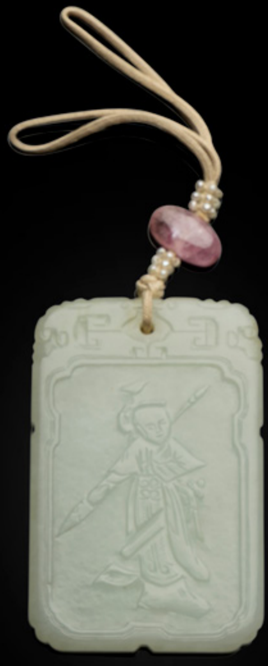
QING DYNASTY

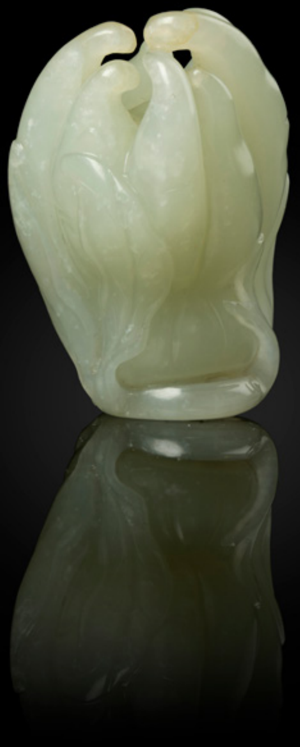
清 白玉雕武士長槍詩文長方牌

carved in a square panel with a warrior holding a Chinese long spear to one side, the other inscribed with poem, all below a stylised heading, the stone of even white colour

4cm wide x 6cm high x 0.8cm thick

£600-800





218

CHINESE WHITE JADE WITH RUSSET INCLUSIONS CARVING OF A FINGER CITRUS

QING DYNASTY

清 白玉帶沁雕佛手把件

realistically carved with a finger citrus emanating from a leafy gnarled branch, the stone of translucent white colour with russet inclusions

5.5cm high

£600-800

219

TWO CHINESE JADE BANGLES

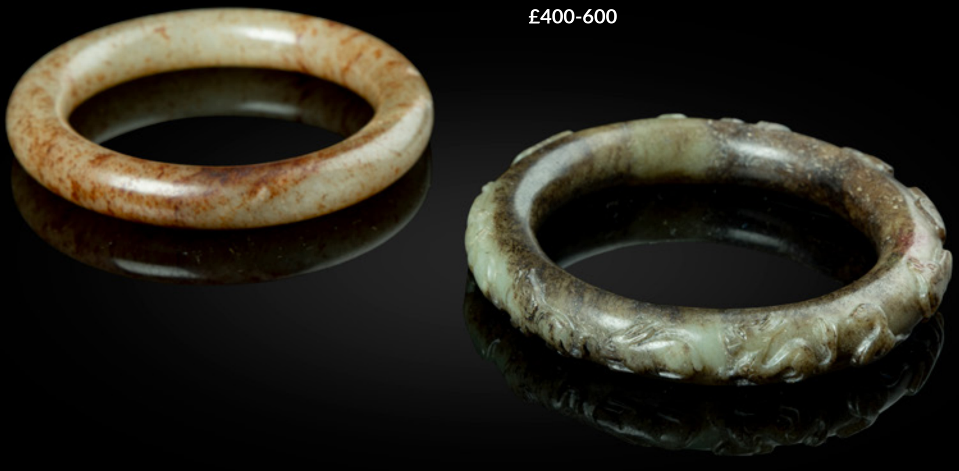
MING DYNASTY

明 白玉帶沁素面手鐲 及 青玉提油十二生肖手鐲

each of circular form, one of plain sides and the white stone with russet inclusions; the other celadon jade bagel with russet inclusions carved on the exterior in relief with twelve Chinese zodiac (2)

diameters: outer 8.1cm and 8.5cm; inner 5.7cm and 5.9cm

£400-600



PRIVATE TAIWANESE COLLECTION
(LOTS 220-237)

玉潤玄光
宋元名窯瓷器展

220

CHINESE DING-WARE WHITE-GLAZED STEM CUP

SONG DYNASTY

宋 定窯白釉高足杯

the plain deep cup supported on a splaying foot, the finely potted body terminating to everted rim, with two shallowly incised parallel lines on the upper body, covered overall in white glaze with ivory tinge, leaving only the mouth rim unglazed

12.7cm diameter x 6.5cm high

Provenance: Private Taiwanese collection

Exhibited: The National Museum of History, Taipei, 2008

Published: *Cheng Qiren,* 玉潤玄光 : 宋元名窯瓷器展 *(Splendor of China- Song and Yuan Porcelain),* The National Museum of History, Taipei, 2008, catalogue no. 10, exhibition no. 117, pp. 36-7

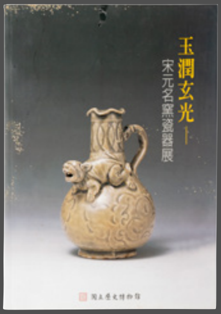
臺灣私人收藏

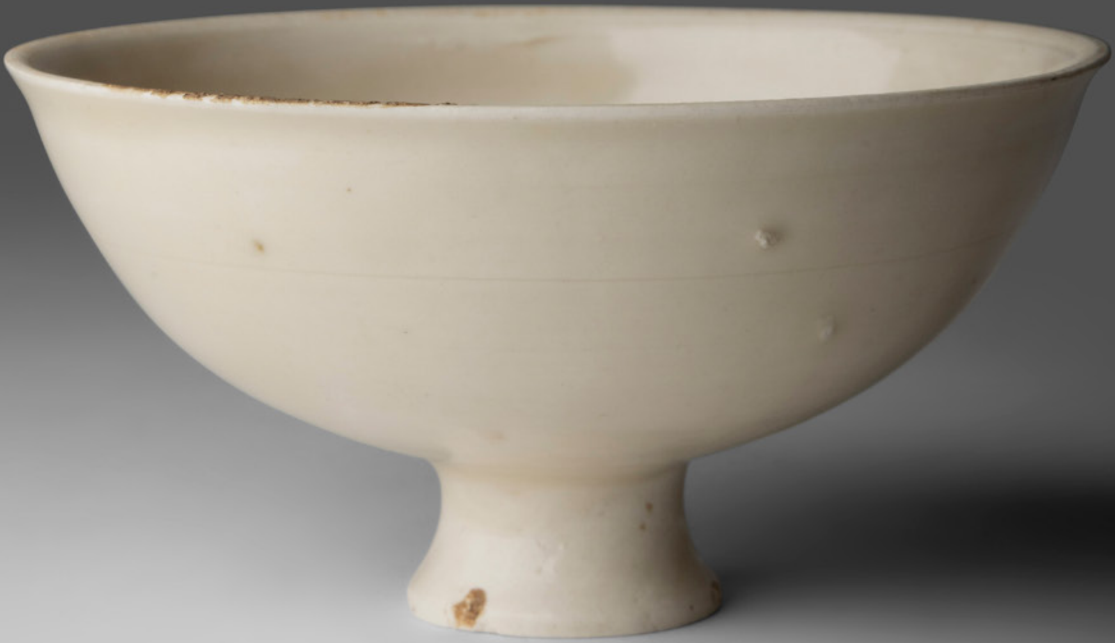
展覽:「玉潤玄光:宋元名窯瓷器展」,國立歷史博物館,臺北,2008。

著錄:成耆仁著:《玉潤玄光:宋元名窯瓷器展》,臺北:國立歷史博物館,2008,圖版10,展覽編號117,頁36-7。

Note: Compare to a closely related Ding ware stem cup, similar in form and undecorated body, but with its spreading foot incised with six horizontal concentric grooves, dated to the Northern Song dynasty, was sold at Bonhams London New Bond Street on 5 November 2009, lot 133.

£800-1,200





221

CHINESE CIZHOU-TYPE BLACK-GLAZED ‘OIL SPOT’ CUP

YUAN DYNASTY

元 磁州窯系黑釉油滴杯

thickly potted, the rounded body supported on a short foot and terminated to slightly narrower straight sides, covered inside and out with a blackish-brown glaze suffused with silvery ‘oil spots’ falls in a thick line above the foot, the foot ring unglazed revealing the buff stoneware body

8.5cm wide x 5.5cm high

Provenance: Private Taiwanese collection

Exhibited: The National Museum of History, Taipei, 2008

Published: *Cheng Qiren*, 玉潤玄光 : 宋元名窯瓷器展 *(Splendor of China- Song and Yuan Porcelain)*, The National Museum of History, Taipei, 2008, catalogue no. 54, exhibition no. 138, pp. 138-9

臺灣私人收藏

展覽：「玉潤玄光：宋元名窯瓷器展」，國立歷史博物館，臺北，2008。

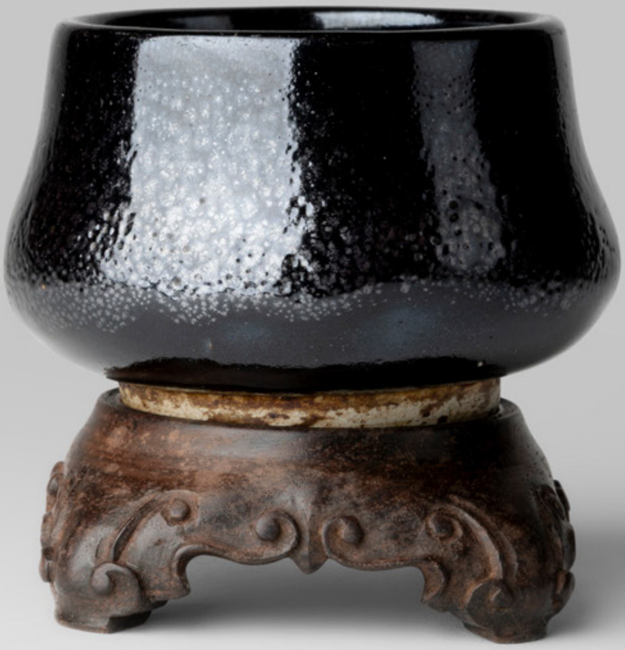
著錄：成耆仁著：《玉潤玄光：宋元名窯瓷器展》，臺北：國立歷史博物館，2008，圖版54，展覽編號138，頁138-9。

Note: Cizhou-type ‘oil spot’ wares are very rare. ‘Oil spot’ glazes were invented at the Jian kilns in Fujian province in the Southern Song dynasty, but black wares were made as early as the 10th century in the late Five Dynasties-early Northern Song period. Cizhou examples of ‘oil spot’ wares show the influence of these Jian examples in both shape and glaze. Two Cizhou-type ‘oil spot’ tea bowls dated to the Jin dynasty: one from the Scheinman Collection is illustrated by R. Mowry in *Hare’s Fur, Tortoiseshell, and Partridge Feathers*, Cambridge, 1996, pp. 157-58, no. 50; the other in the collection of the Metropolitan Museum of Art, object number: 60.81.5.

£1,000-1,500

玉潤玄光
—
宋元名窯瓷器展

國立歷史博物館



222

RARE CHINESE DING-WARE WHITE-GLAZED ‘LOTUS POND’ CIRCUALR BOX AND COVER

NORTHERN SONG DYNASTY

北宋 定窯白釉刻蓮池紋圓形蓋盒

玉潤玄光
宋元名窯瓷器展

the sightly domed cover finely carved with blossoming lotus with large leaf, both the cover and box applied with raised bosses on both sides, covered overall with a lustrous glaze of pale ivory tone except for the short foot and part of the base, revealing the refined white porcelain body

9.3cm diameter

Provenance: Private Taiwanese collection

Exhibited: The National Museum of History, Taipei, 2008

Published: *Cheng Qiren,* 玉潤玄光 : 宋元名窯瓷器展 *(Splendor of China- Song and Yuan Porcelain),* The National Museum of History, Taipei, 2008, catalogue no. 9, exhibition no. 118, pp. 34-5

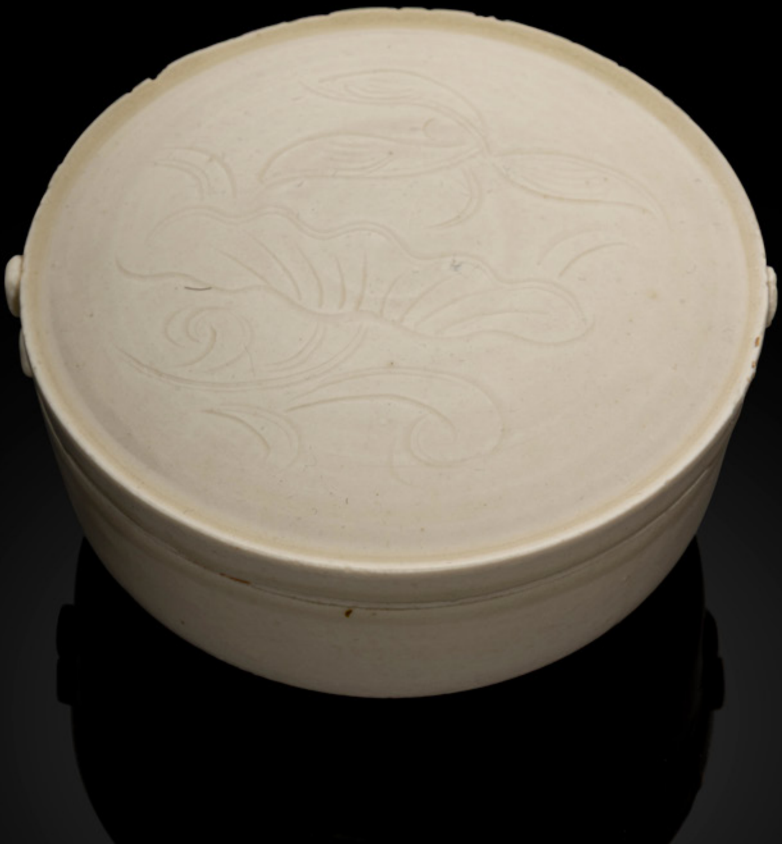
臺灣私人收藏

展覽:「玉潤玄光:宋元名窯瓷器展」,國立歷史博物館,臺北,2008。

著錄:成耆仁著:《玉潤玄光:宋元名窯瓷器展》,臺北:國立歷史博物館,2008,圖版9,展覽編號118,頁34-5。

Note: The present box and cover are exceedingly well potted with well balanced proportions, represents a superb example of its type, demonstrating the excellent carving skill of the artisan. Very few similar examples of this quality have been published. The National Palace Museum in Taipei has two Ding boxes of similar shape and carved with ‘daylily’ motif, dated to Northern Song/Jin dynasty, museum numbers: *Gu Ci* 故瓷14216 and 17042. Two further comparable Ding boxes of Song dynasty: one carved with lotus motif was sold at Christie’s Hong Kong, 9 Jul 2020, lot 2810; the other carved with floral motif and comparable raised bosses on the sides was sold at Sotheby’s Hong Kong, 28 November 2018, lot 639.

£2,000-3,000



223

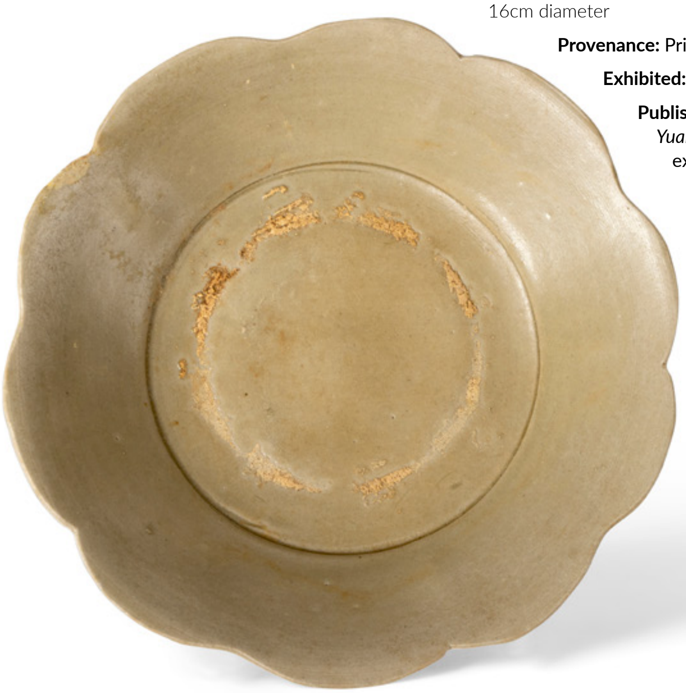
CHINESE YUE-WARE FOLIATED DISH

FIVE DYNASTIES

五代 越窯花口青瓷盤

the shallow dish rising from a short ring foot to lobed rim, the exterior incised with five evenly spaced lines suggesting petals, all under an olive-green glaze pooling to a deeper tone in the recesses, save for the foot ring unglazed revealing the buff stoneware body

16cm diameter



Provenance: Private Taiwanese collection

Exhibited: The National Museum of History, Taipei, 2008

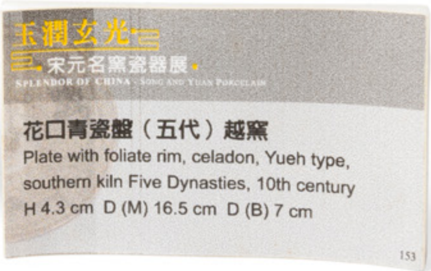
Published: *Cheng Qiren,* 玉潤玄光：宋元名窯瓷器展 *(Splendor of China- Song and Yuan Porcelain),* The National Museum of History, Taipei, 2008, catalogue no. 17, exhibition no. 153, pp. 54-5

臺灣私人收藏

展覽：「玉潤玄光：宋元名窯瓷器展」，國立歷史博物館，臺北，2008。

著錄：成耆仁著：《玉潤玄光：宋元名窯瓷器展》，臺北：國立歷史博物館，2008，圖版17，展覽編號153，頁54-5。

£800-1,200



玉潤玄光
宋元名窯瓷器展
SPLENDOR OF CHINA - SONG AND YUAN PORCELAIN

花口青瓷盤（五代）越窯
Plate with foliate rim, celadon, Yueh type,
southern kiln Five Dynasties, 10th century
H 4.3 cm D (M) 16.5 cm D (B) 7 cm

153

224

CHINESE JIAN-WARE 'HARE'S FUR' TEA BOWL

SONG DYNASTY

宋 建窯兔毫盞

heavily potted with deep rounded sides rising to a waisted neck and slightly splayed mouth, supported on a short straight foot, covered inside and out with a lustrous black glaze finely streaked with iridescent 'hare's fur' markings stops irregularly above the foot exposing the chocolate-brown body

12.3cm diameter

Provenance: Private Taiwanese collection

Exhibited: The National Museum of History, Taipei, 2008

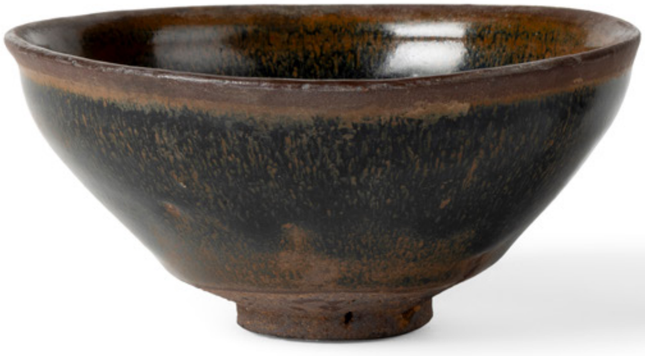
Published: *Cheng Qiren,* 玉潤玄光：宋元名窯瓷器展 *(Splendor of China- Song and Yuan Porcelain),* The National Museum of History, Taipei, 2008, catalogue no. 49, exhibition no. 440, pp. 126

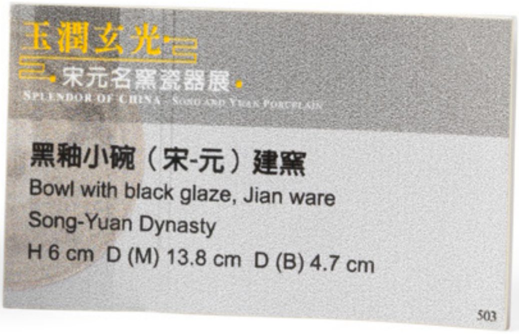
臺灣私人收藏

展覽：「玉潤玄光：宋元名窯瓷器展」，國立歷史博物館，臺北，2008。

著錄：成耆仁著：《玉潤玄光：宋元名窯瓷器展》，臺北：國立歷史博物館，2008，圖版49，展覽編號440，頁126。

£600-800

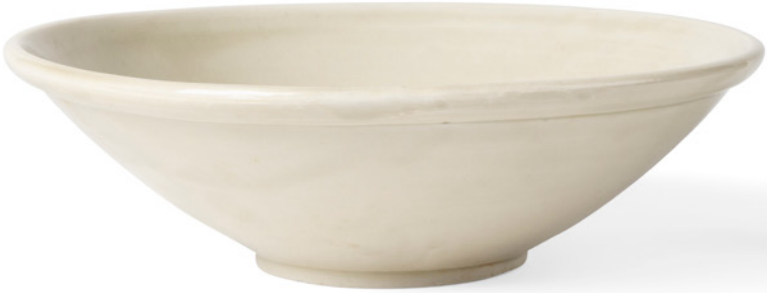


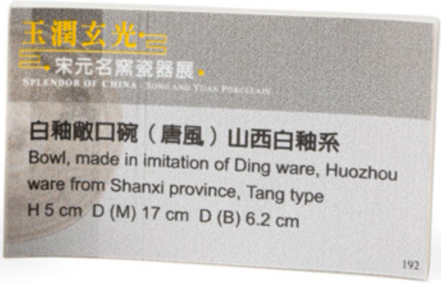


玉潤玄光
宋元名窯瓷器展
SPLENDOR OF CHINA - SONG AND YUAN PORCELAIN

黑釉小碗（宋-元）建窯
Bowl with black glaze, Jian ware
Song-Yuan Dynasty
H 6 cm D (M) 13.8 cm D (B) 4.7 cm

503





玉潤玄光
宋元名窯瓷器展
SPLENDOR OF CHINA · SONG AND YUAN PORCELAIN

白釉敞口碗（唐風）山西白釉系
Bowl, made in imitation of Ding ware, Huozhou ware from Shanxi province, Tang type
H 5 cm D (M) 17 cm D (B) 6.2 cm

192

225

CHINESE WHITE-GLAZED SHALLOW BOWL
POSSIBLY TANG DYNASTY

或為唐代 白釉敞口碗

the shallow bowl potted with gently rounded sides rising from a neatly cut, *bi*-shaped foot and terminating in a lipped rim, both the interior and exterior are covered in a translucent glaze of ivory tone, leaving just the foot unglazed, exposing the fine white clay body

17cm diameter

Provenance: Private Taiwanese collection

Exhibited: The National Museum of History, Taipei, 2008

Published: *Cheng Qiren,* 玉潤玄光 : 宋元名窯瓷器展 *(Splendor of China- Song and Yuan Porcelain)*, The National Museum of History, Taipei, 2008, catalogue no. 3, exhibition no. 192, p. 25

臺灣私人收藏

展覽：「玉潤玄光：宋元名窯瓷器展」，國立歷史博物館，臺北，2008。

著錄：成耆仁著：《玉潤玄光：宋元名窯瓷器展》，臺北：國立歷史博物館，2008，圖版3，展覽編號192，頁25。

Note: The museum catalogued this bowl as 'Tang type'. A closely comparable Xing white-glazed bowl, dated to the Tang dynasty, was acquired in Taipei on 20 March 1988 and sold at Christie's Hong Kong on 30 Nov 2016, lot 3103.

£800-1,200

226

CHINESE SANCAI-GLAZED SQUARE DISH
LIAO DYNASTY

遼代 三彩花卉紋方盤

of square form, moulded to the interior with a stylised chrysanthemum blossom and leafy tendrils in amber and green tones on a cream ground, the rim further decorated with flowers and tendrils, the green glaze covers the sides of the exterior and falls short of the base to reveal the buff pottery body

12.6cm wide

Provenance: Private Taiwanese collection

Exhibited: The National Museum of History, Taipei, 2004, Exhibition lot number: *Zhan* 展146

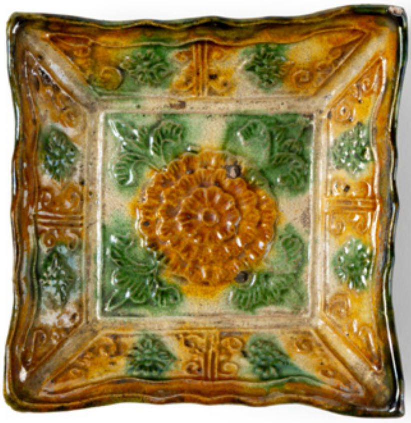
Published: *Cheng Qiren,* 百代昌吉 : 黑釉・磁州・吉州窯 *(Good Fortune Throughout History : an exhibition of black glaze and porcelain from Tzu-chou and Ji-chou kilns)*, The National Museum of History, Taipei, 2004, catalogue no. 146, p. 21

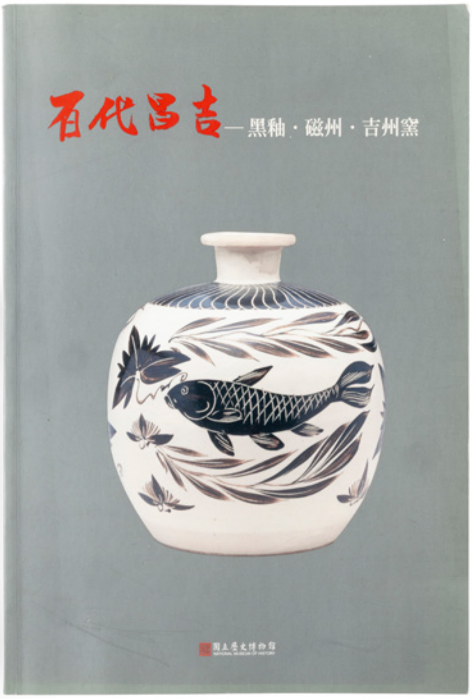
臺灣私人收藏

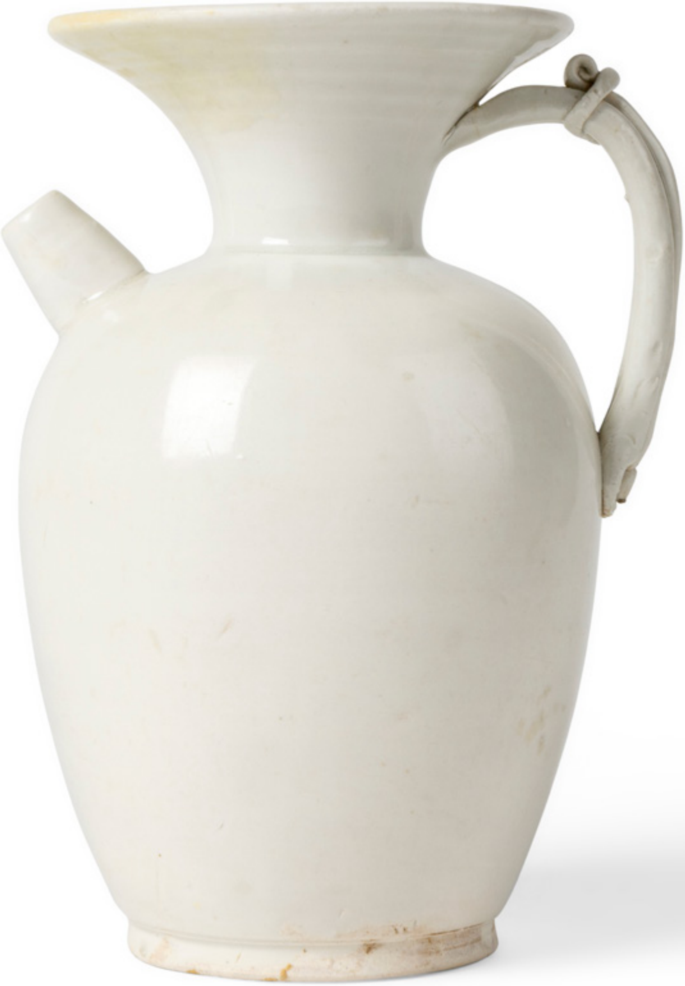
展覽：「百代昌吉：黑瓷・磁州・吉州窯特展」，國立歷史博物館，臺北，2004。展號「展146」。

著錄：成耆仁著：《百代昌吉：黑瓷・磁州・吉州窯》，臺北：國立歷史博物館，2004，圖版146，頁21。

£600-800







227

CHINESE WHITE-GLAZED EWER

TANG DYNASTY

唐 白釉執壺

the ovoid body rising from a gently tapering foot, the narrow spout set on the shoulder opposite the handle formed from three strands of clay tied together towards the flaring neck, the body covered with a white slip and a creamy glaze stopping above the foot

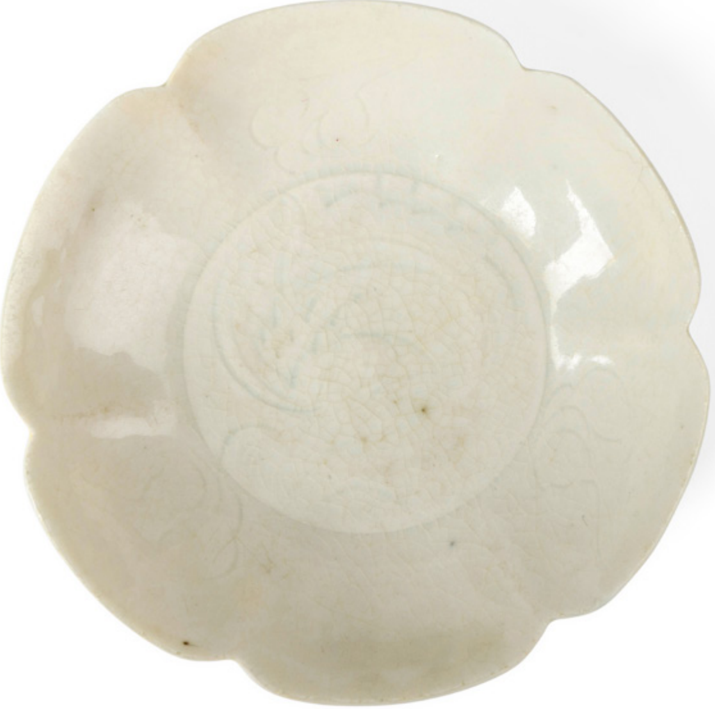
18.5cm high

Provenance: Private Taiwanese collection

臺灣私人收藏

Note: A closely comparable Tang dynasty white-glazed ewer of very similar shape and design of the three-strand handle, was in the Carl Kempe Collection no.239 and sold at Bonhams London, 15 May 2014, lot 8. Another Tang white-glazed ewer with double-strap handle was in the Florence and Herbert Irving collection and sold at Christie's New York, 21 Mar 2019, lot 1230.

£1,200-1,800



228

CHINESE QINGBAI FOLIATE-RIM DISH

NORTHERN SONG DYNASTY

北宋「谷」墨書底款 青白釉花口碟

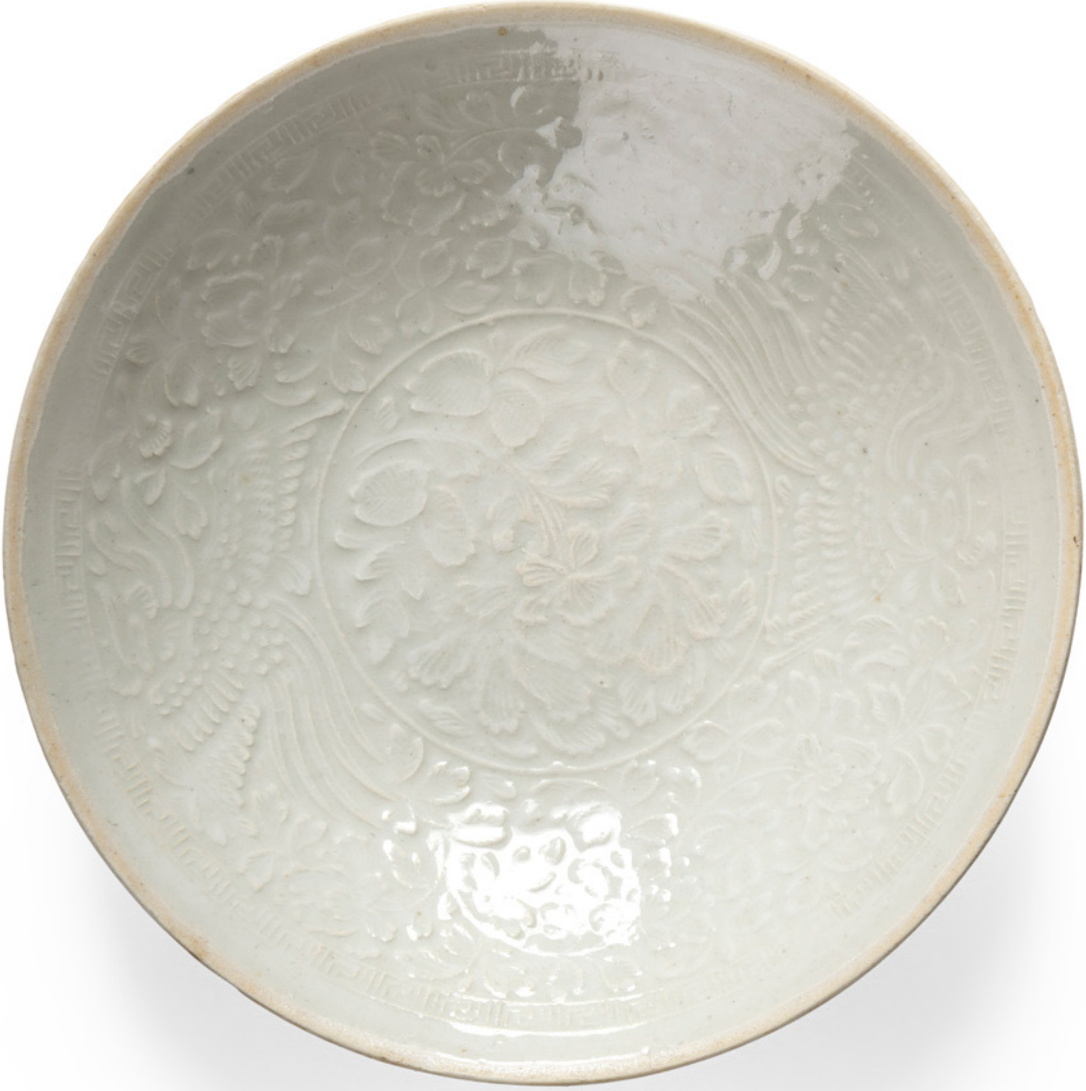
supported on spreading foot, the thinly potted dish of six-lobed form, the interior incised with floral motif, covered overall in a pale bluish glaze, the unglazed base revealing fine porcelain body and inscribed with one character 'Gu (valley)' in ink

12.4cm wide

Provenance: Private Taiwanese Collection

臺灣私人收藏

£400-600



229

CHINESE MOULDED QINGBAI-GLAZED ‘PHOENIX AND PEONY’ SHALLOW BOWL

SOUTHERN SONG DYNASTY

南宋 青白釉模印鳳凰牡丹紋淺碗

thinly potted, the interior moulded with a large blossoming peony in the centre medallion, which flanked by two mirrored phoenixes with spreading wings amidst flowering foliage, all below a band of key-fret border, both the interior and exterior covered in pale bluish glaze, leaving only the mouth rim unglazed

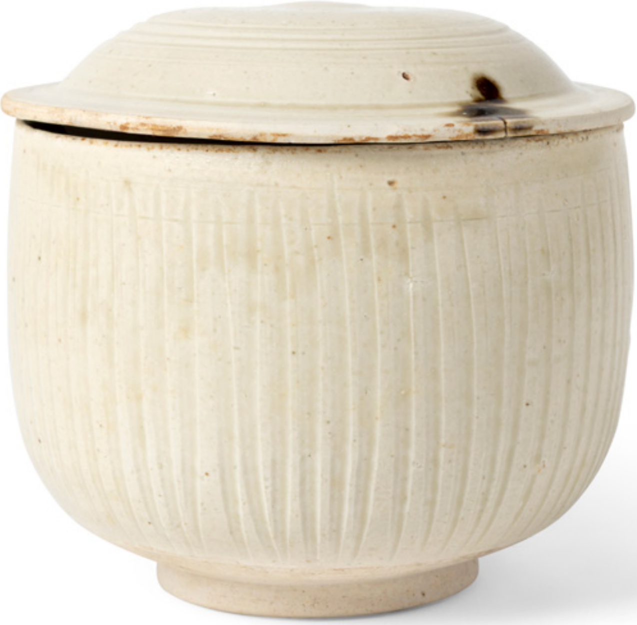
18cm diameter

Provenance: Private Taiwanese collection

臺灣私人收藏

Note: This shallow bowl moulded with a complex design was produced in Jingdezhen Kilns and closely relates to its contemporary Ding ware. As is typical with Qingbai ware, the rim of this thinly potted bowl has the glaze wiped clean, which enabled it to be fired on the rim. A related Qingbai bowl, dated to the Yuan dynasty, is in the Percival David Collection PDF A443, also published in *Qingbai Ware, Chinese Porcelain of the Song and Yuan Dynasties*, edited by Stacey Pierson, Percival David Foundation, p. 56 item 17.

£800-1,200



230

CHINESE CIZHOU-WARE WHITE-GLAZED ‘RIBBED’ DEEP BOWL WITH COVER

NORTHERN SONG DYNASTY

北宋 磁州窯直稜紋蓋碗

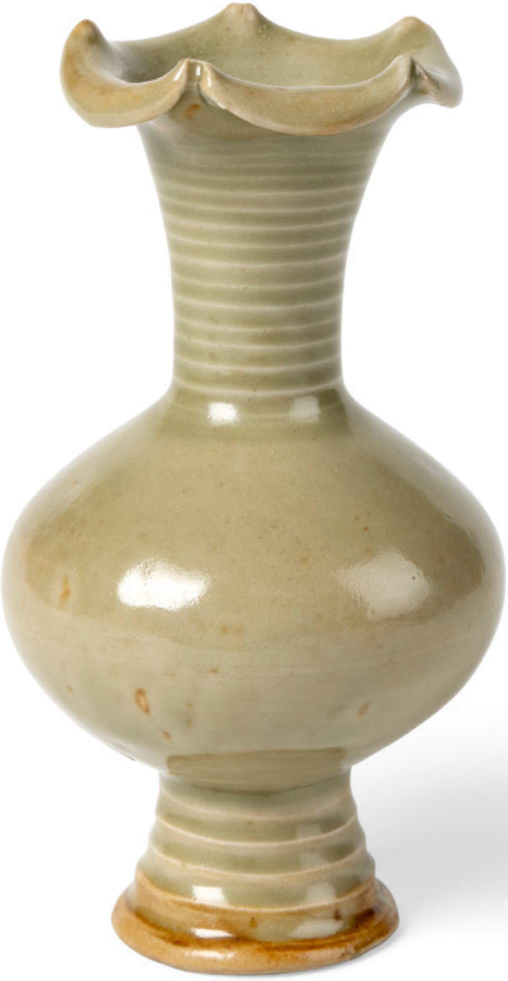
potted with upright sides supported on short foot, the exterior of the body decorated with vertical grooves, the slightly domed cover with three concentric grooves, all covered in a creamy-white glaze stopping irregularly at the lower body

12.3cm wide

Provenance: Private Taiwanese Collection

臺灣私人收藏

£700-900



231

CHINESE YAOZHOU-TYPE CELADON-GLAZED FOLIATE-RIM VASE

JIN DYNASTY OR LATER

金或以後 耀州類型青釉花口瓶

the rounded body supported on a tall splayed foot with three raised bands, surmounted with long neck further adorned with raised bands, gradually terminated to a foliated mouth, the exterior covered in an olive-green celadon glaze with a yellowish hue, leaving the foot unglazed revealing the brownish grey body

14.8cm high

Provenance: Private Taiwanese Collection

臺灣私人收藏

Note: The distinct shape of this type of rimmed vase originated in the Tang dynasty and gained popularity across various kilns during the Song dynasty. Two comparable Ding-type white-glazed bottle vase of similar shape: one dated to the late Northern Song dynasty is in the collection of the Asian Art Museum of San Francisco, published in He, Li, and Asian Art Museum of San Francisco. 1996. *Chinese Ceramics: The New Standard Guide*. London: Thames & Hudson, no. 222, p. 148; the other dated to the Five Dynasties to Song dynasty, was sold at Sotheby’s Paris, 14 June 2024, lot 97.

£700-900

232

CHINESE CIZHOU-WARE WHITE-GLAZED DEEP BOWL AND COVER

NORTHERN SONG DYNASTY

北宋 磁州窯白釉蓋碗

potted with upright sides, supported on short foot, the slightly domed cover with finial, all covered in a creamy-white glaze stopping irregularly at the lower body

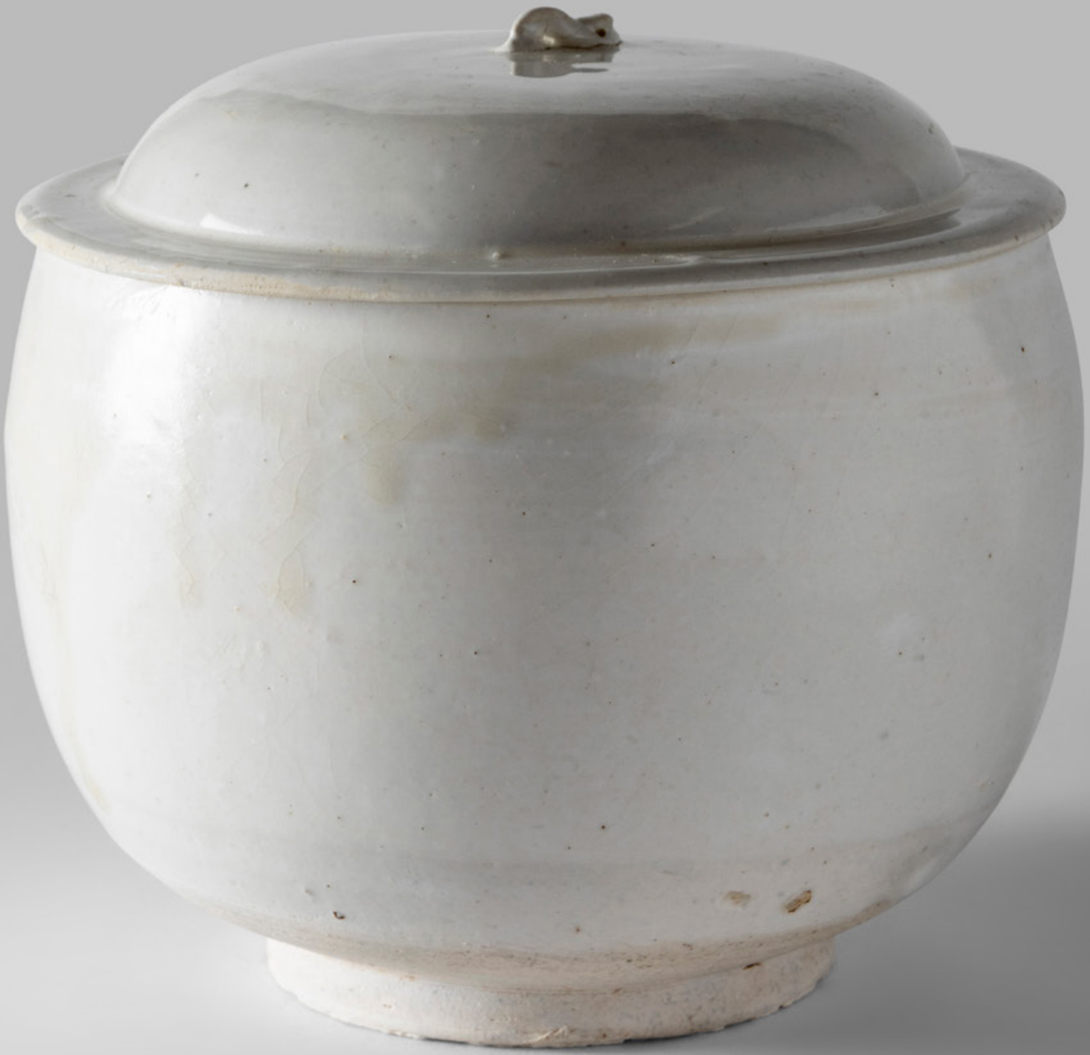
13.7cm wide

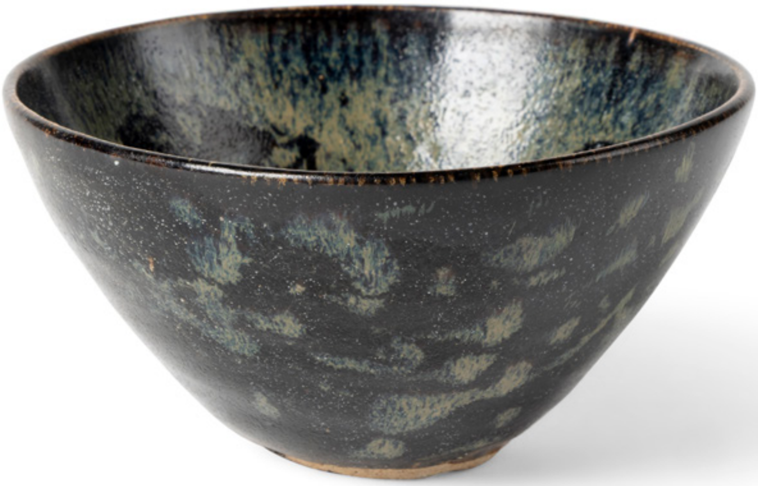
Provenance: Private Taiwanese collection

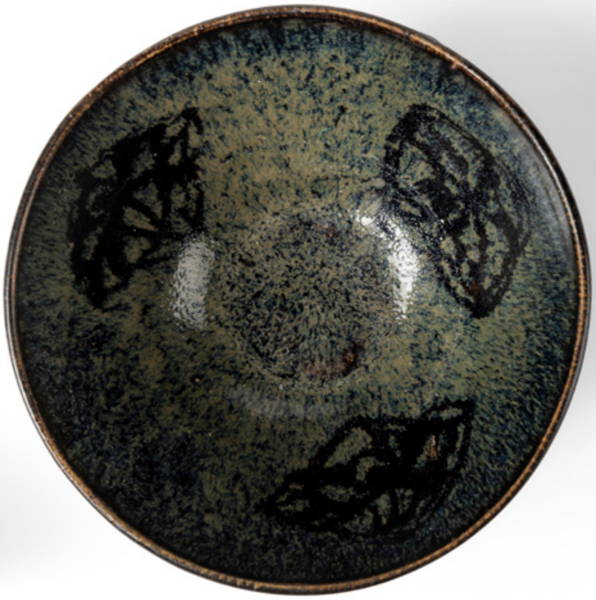
臺灣私人收藏

Note: A closely comparable Cizhou white-glazed bowl, similar in shape and glaze but with spiral pattern on the handled cover, is dated to the Song dynasty and sold at Sotheby's Hong Kong, 28 November 2019, lot 311.

£1,200-1,800







inside

233

CHINESE JIZHOU PAPER-CUT RESIST-DECORATED BOWL

SOUTHERN SONG DYNASTY

南宋 外玳瑁內剪紙麥型幾何紋黑藍釉碗

the rounded conical body resist-decorated on the interior with three rectangular motifs, all reserved in black against the variegated, milky beige and blue ground, the exterior covered in a 'tortoiseshell' glaze of dark brown colour mottled in beige and blue colour that falls irregularly to the foot

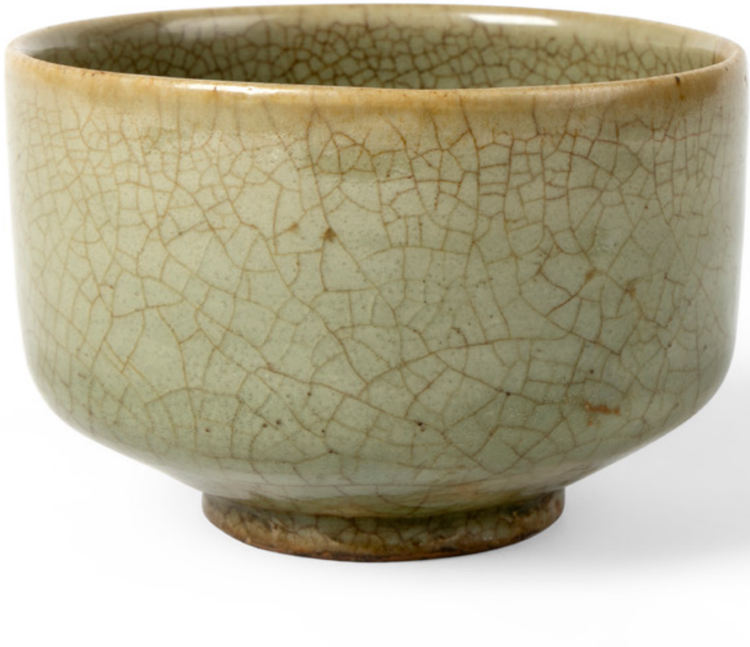
11cm diameter

Provenance: Private Taiwanese collection

臺灣私人收藏

Note: The unusual variegated milky blue and buff glaze of the present example makes it stand out from the other typical brown and buff glaze Jizhou paper-cut resist-decorated bowl. For other comparable Jizhou bowls with similar glaze colours, dated to the Southern Song dynasty, see: one sold at Christie's New York, 15 Sep 2011, lot 1462; the one was from the T.Y. Chao Family Collection and sold at Sotheby's Hong Kong, 30 November 2017, lot 413.

£600-800



234

CHINESE YAOZHOU-TYPE CELADON-GLAZED BOWL

JIN DYNASTY

金 耀州窯系青釉直口碗

the bowl supported on the short foot, gradually splayed to an angle further extending to straight sides, covered overall in an olive-green glaze with fine craquelure of russet colour, leaving the foot unglazed showing fine body

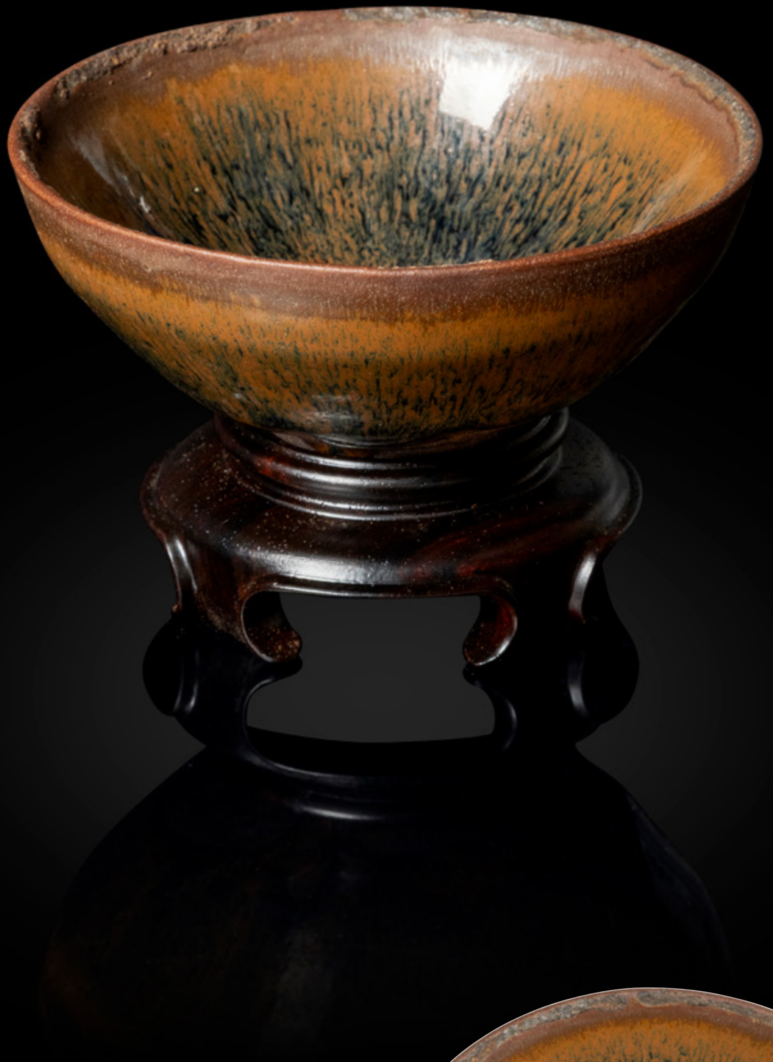
10.2cm diameter

Provenance: Private Taiwanese collection

臺灣私人收藏

Note: A closely comparable Yaozhou bowl of similar shape, dated to the Jin dynasty, 12th century, was unearthed from the Jinyu village cellar of Southern Song Dynasty (南宋金魚村窖藏), and published in Asahi Shinbunsha Bunka Kikakukyoku (朝日新聞社), 1998. Fūin sareta Nansō tōjiten (封印された南宋陶磁展), Tokyo: 朝日新聞社, no. 119.

£600-800



235

CHINESE JIAN-WARE 'HARE'S FUR' BOWL

SOUTHERN SONG DYNASTY

南宋 建窯兔毫盞 帶木座

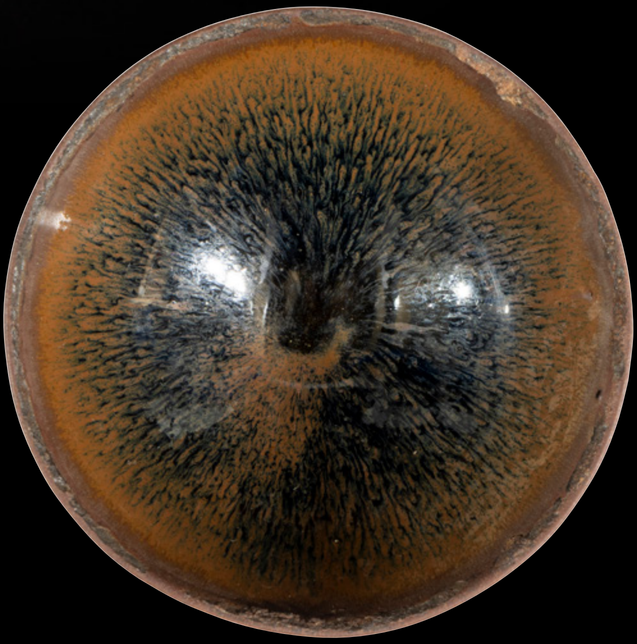
sturdily potted with a shallow groove below the mouth rim, applied with a black glaze with brown 'hare's fur' streaks stopping irregularly above the foot, revealing unglazed dark brown stoneware body, with a fitting wooden stand

9.5cm wide

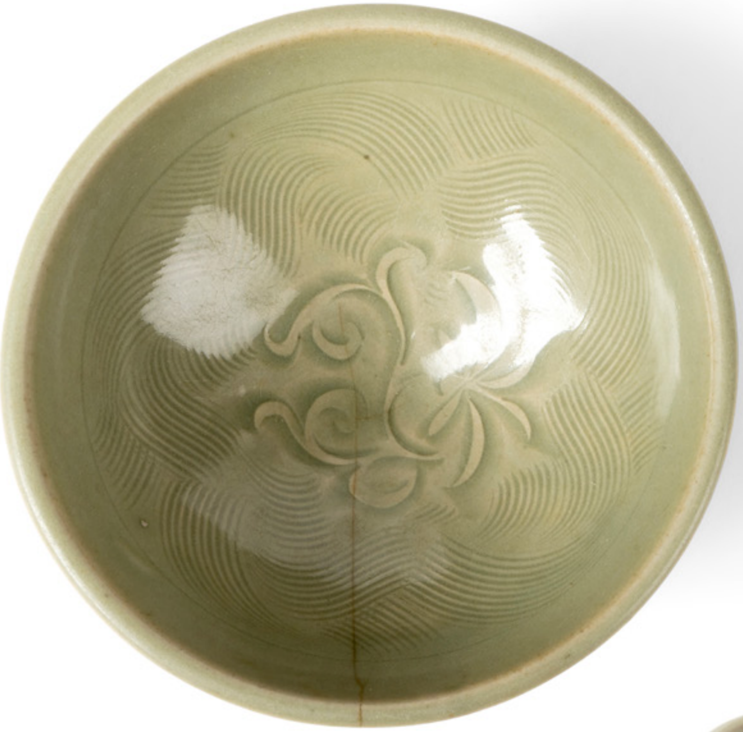
Provenance: Private Taiwanese collection

臺灣私人收藏

£600-800



inside



inside

236

CHINESE CARVED AND COMBED YAOZHOU CELADON-GLAZED 'FLOATING FLOWER' BOWL

NORTHERN SONG DYNASTY

北宋 耀洲窯青釉刻劃花落花流水碗

thickly potted with deep gently curved sides rising from a short foot, the interior freely carved with a large flower spray and encircled by a geometric combed wavy pattern, covered in an olive-green glaze

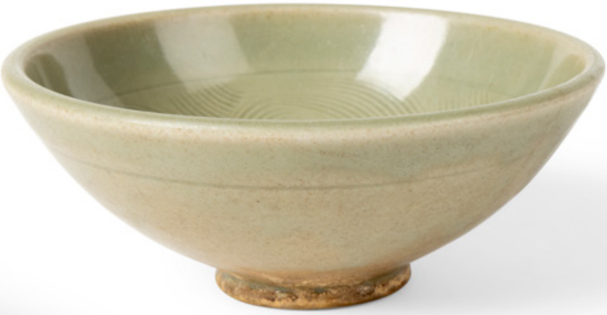
13.8cm diameter

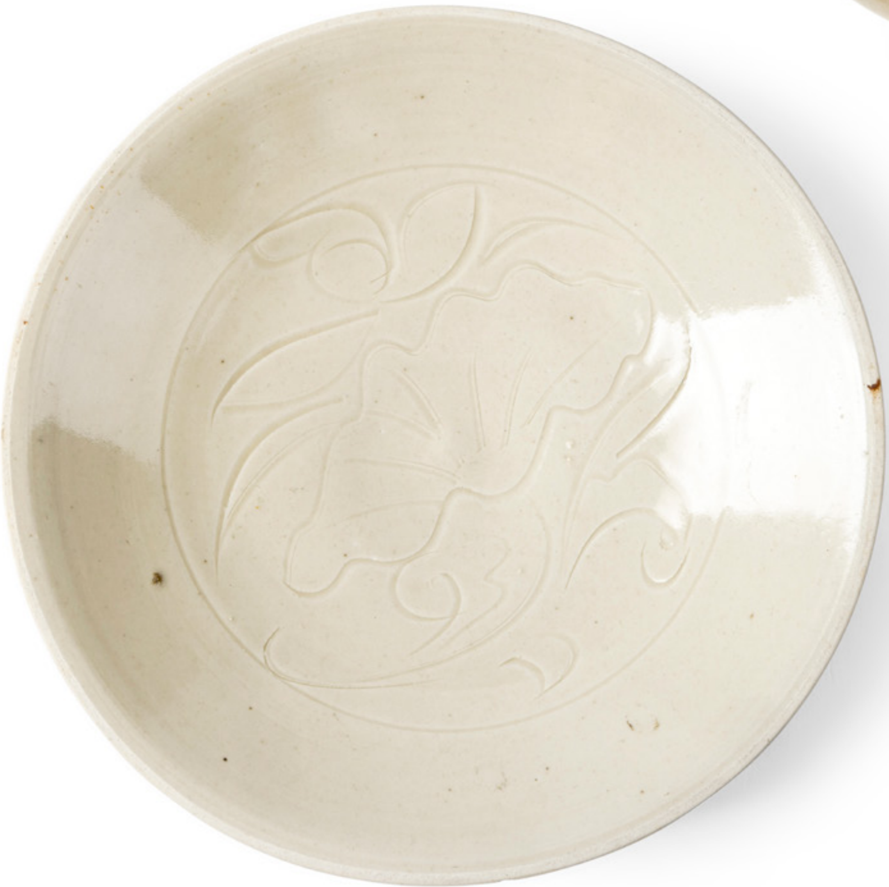
Provenance: Private Taiwanese collection

臺灣私人收藏

Note: Other Yaozhou examples of the same pattern and shape in the Palace Museum, Beijing are illustrated in *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, *Liang Song Ciqi*, The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty), Vol. 32, Hong Kong, 1996, p. 120, no. 106. See two further comparable similar in design, both dated to the Northern Song dynasty, were sold at Christie's Hong Kong, 1 Jun 2016, lot 3121 and 4 Jun 2024, lot 3183.

£700-900





237

CHINESE CARVED DING WHITE-GLAZED 'LOTUS' SHALLOW DISH

NORTHERN SONG DYNASTY

北宋 定窯白釉劃蓮花紋淺盤

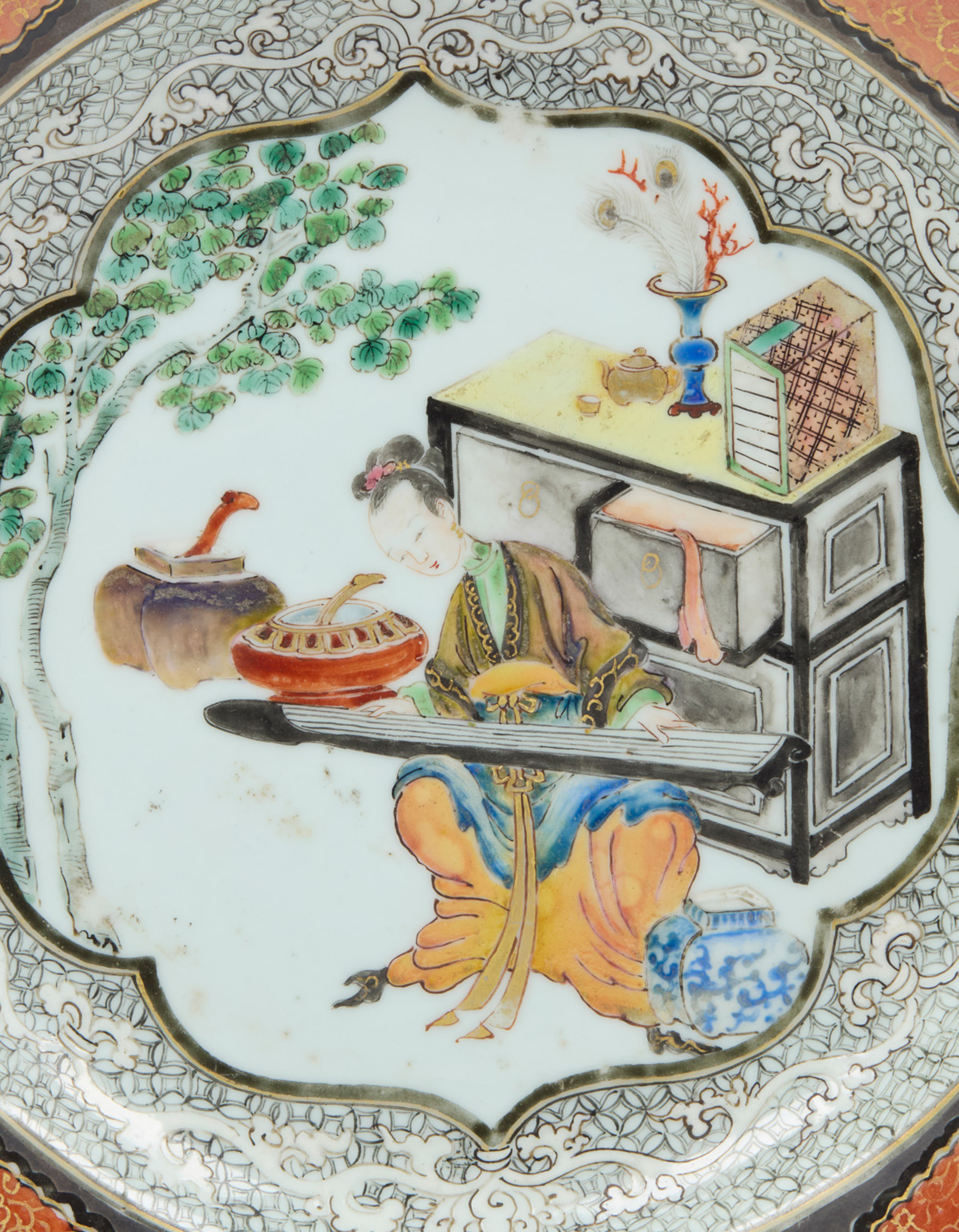
raised on a narrow foot ring, the interior crisply and spontaneously carved with a large blossoming lotus and leaf in a pond, covered overall in a pale white glaze with ivory tinge, leaving only the mouth rim unglazed revealing the fine porcelain body

18cm diameter

Provenance: Private Taiwanese collection

臺灣私人收藏

£700-900



238

CHINESE GREEN-GLAZED JAR

HAN TO SUI/TANG DYNASTY

漢至隋/唐 綠釉瓶

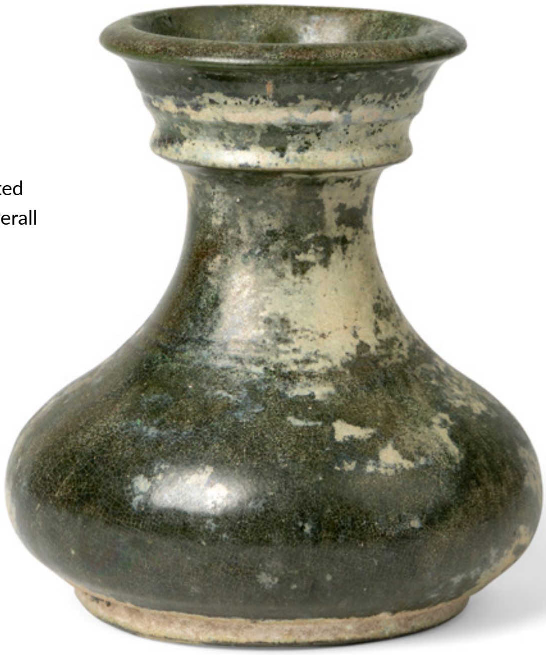
the body of compressed pear shape supported on a short foot, tapering to a waisted neck with a flared cup-shaped mouth with everted rim, the stoneware covered overall with an olive-green glaze with silvery streaks, three spur marks on the base

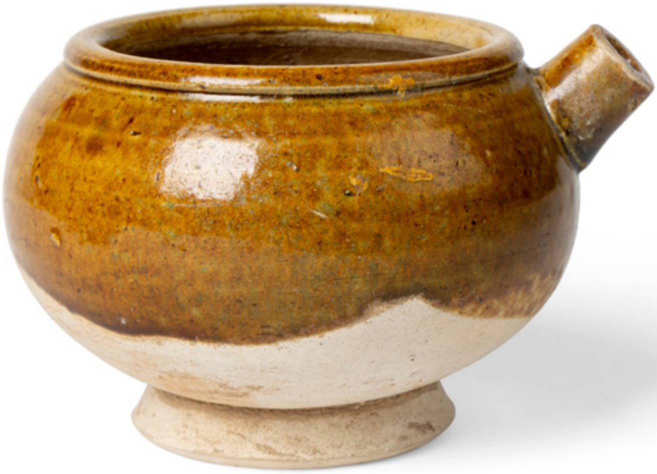
13.4cm high

Provenance: Private Japanese collection, acquired in 1980s

日本私人收藏, 購自1980年代

£400-600





239

CHINESE BROWN-GLAZED JARLET

TANG DYNASTY

唐 褐釉短流小罐

of compressed globular form supported on spreading foot, with short cylindrical tapering spout, covered overall with an amber to brownish-green-glaze stopping around the belly, revealing the buff pottery body

13.5cm wide

Provenance: Formerly in the collection of
Roger Keverne Ltd., London;

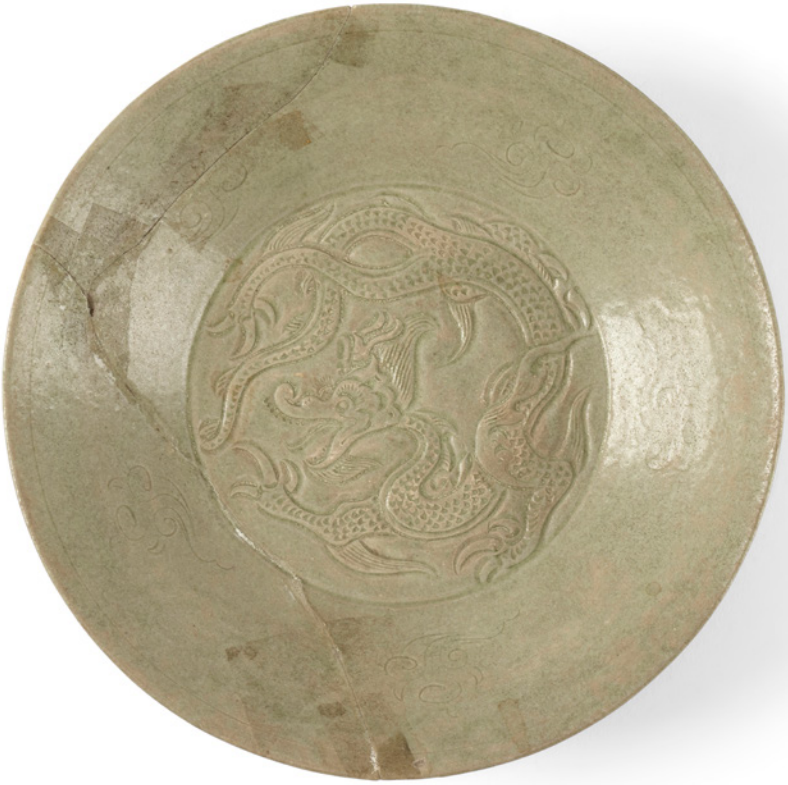
Acquired from Bonhams London, 11 May 2021, lot 90 (part lot)

前倫敦骨董商舊藏;

2021年5月11日售於倫敦邦翰斯, 拍品90（其一）

Note: Compare to another Tang dynasty jarlet of the same form but covered in blue-splashed glaze, was in the collection of Quincy Chuang and sold at Sotheby's Hong Kong, 30 November 2021, lot 307.

£800-1,200



240

CHINESE YUE-TYPE CELADON-GLAZED 'DRAGON' SHALLOW BOWL

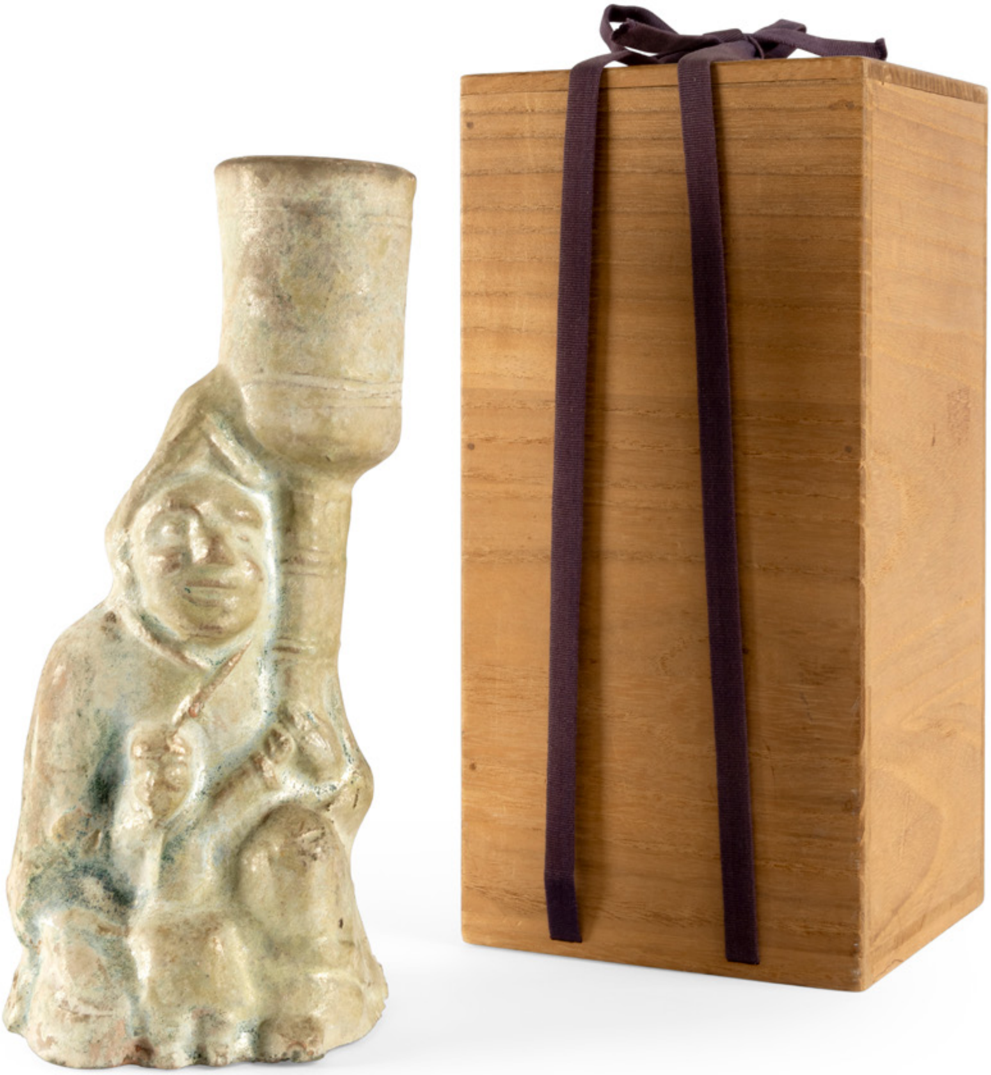
SOUTHERN SONG OR LATER

南宋或以後 越窯類型青釉龍紋淺碗

carved on the interior with a scaly sinuous dragon in the centre medallion, the cavetto further incised with swirling clouds, covered overall with a greyish celadon glaze, broken and restored

18.9cm diameter

£1,000-1,500



241

CHINESE GREEN-GLAZED ‘MOTHER AND CHILD’ POTTERY OIL LAMP

EASTERN HAN DYNASTY

東漢 綠釉陶母子俑燭臺 帶木盒

moulded of a kneeling Middle Eastern figure with left knee raised holding a child, both wearing conical hats, the adult figure holding a stem extending to the left shoulder as a cylindrical vessel, the green glaze now iridescent due to oxidisation, the underside revealing the terracotta brick-red body, with a Japanese wooden box *tomobako*

30.5cm high

Provenance: Private collection, London; with a circular label on the base: ‘Marchant, Han to Song 2018, 1’;

Formerly sold by T. Edo Inouye & Son, Tokyo;

Formerly sold by Mr K. Fujishiro, Asahi Art Co. Ltd., Tokyo;

Formerly sold by Mr M. Shimojo, Tokyo.

Published: S. Marchant: *Exhibition of Chinese Ceramics Han to Song*, London: Marchant Asian Art, 2018. pt. 1.

MARCHANT
1
HAN TO SONG 2018

倫敦私人收藏；出自倫敦骨董商馬錢特，底含籤：‘Marchant, Han to Song 2018, 1’；

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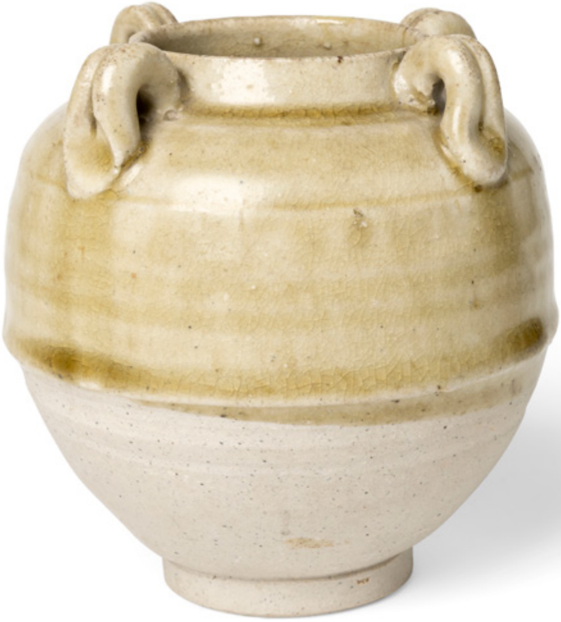
售自東京Asahi Art Co. Ltd，K. Fujishiro紳士；

售自東京M. Shimojo紳士。

出版：S. Marchant：《Exhibition of Chinese Ceramics Han to Song》，倫敦：Marchant Asian Art，2018，圖版1。

Note: A similar oil lamp was included by Aileen Lau and Dr Kenson Kwok in the exhibition, *Spirit of Han*, National Museum of Singapore, 1991, no. 177, p. 156; The typical model has the oil lamp attached to the head of the kneeling figure, three others were also included in the above exhibition, nos. 174, 175 & 176, pp. 158, 159; Another, in the British Museum, is included by Lawrence Smith and Jessica Rawson in *The World’s Great Collections*, *Oriental Ceramics*, Vol. 5, colour plate 63; Another, from a private collection in Kyoto, is included by Masahiko Sato in *Chinese Pottery Figures*, no. 71, p. 93.

£800-1,200



242

CHINESE CELADON-GLAZED OVOID HANDLED JAR

SUI DYNASTY

隋 青釉四繫罐

well potted with a ridge encircling the body and with four double-strap lug handles applied on the high shoulder, the finely crackled green glaze falling around the ridge, exposing the fine buff stoneware body

12cm high

Provenance: J.A.N. Fine Art, London, with paper label inscribed '5701'

倫敦骨董商 J.A.N. Fine Art，底含籤書 '5701'

Note: Two comparable straw-glazed handled jars with similar four double-strap lug handles: one dated to the Sui/early Tang dynasty, was sold at Christie's New York, 18 Sep 2003, lot 262; the other sold at Sotheby's New York, 28 March 2023, lot 868.

£400-600

243

CHINESE WHITE-GLAZED LOBED BOWL

FIVE DYNASTIES TO SONG DYNASTY

五代至宋 白釉花口碗

the bowl supported on short foot, surmounted a pinched 'piecrust' rim, covered inside and out with a thin white glaze, which stops around the upper body, exposing the fine white body

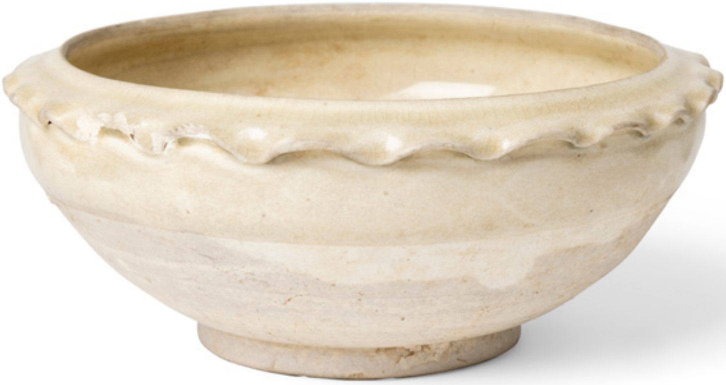
12.8cm wide

Provenance: J.A.N. Fine Art, London, with paper label inscribed '4137'

倫敦骨董商 J.A.N. Fine Art，底含籤書 '4137'

Note: A closely comparable bowl with similar lobed/garlanded rim, dated to the Five Dynasties, is in the collection of the Asian Art Museum of San Francisco, published in He, Li, and Asian Art Museum of San Francisco. 1996. *Chinese Ceramics: The New Standard Guide*. London: Thames & Hudson, no. 199, p. 104. Another closely comparable white-glaze bowl with similar 'piecrust' lobed rim, dated to the Song dynasty, was in the Frederick M. Mayer Collection and sold at Christie's New York, 27 Mar 2018, lot 40.

£200-300



244

LARGE CHINESE HENAN 'LUSHAN KILN' BLACK-GLAZED BLUE-SPLASHED DEEP BOWL

TANG DYNASTY

唐 魯山窯花釉大缽

heavily potted with a globular body supported on a short splayed foot, rising to lipped rim, covered overall with a dark-brown glaze splashed with milky-blue mottling particularly to the upper section, the glaze stopping above the foot, exposing the stoneware body

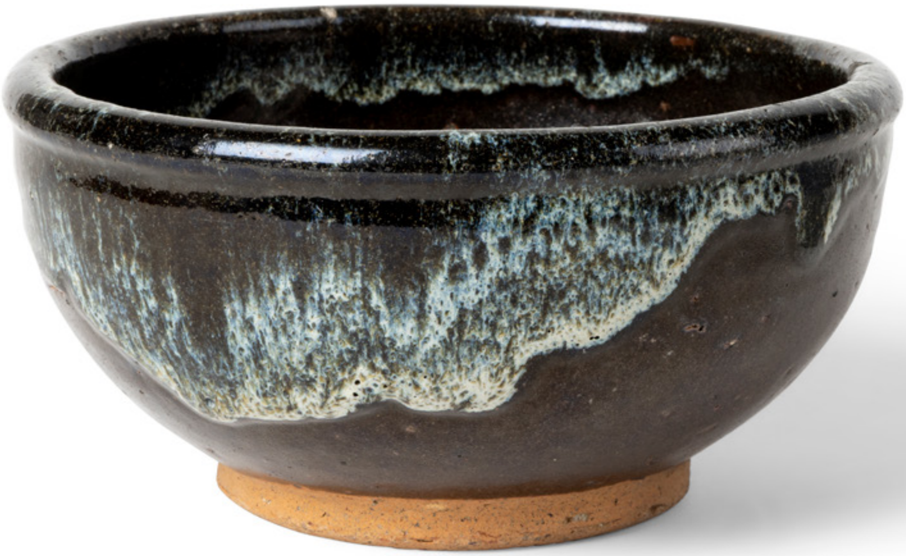
23.7cm diameter

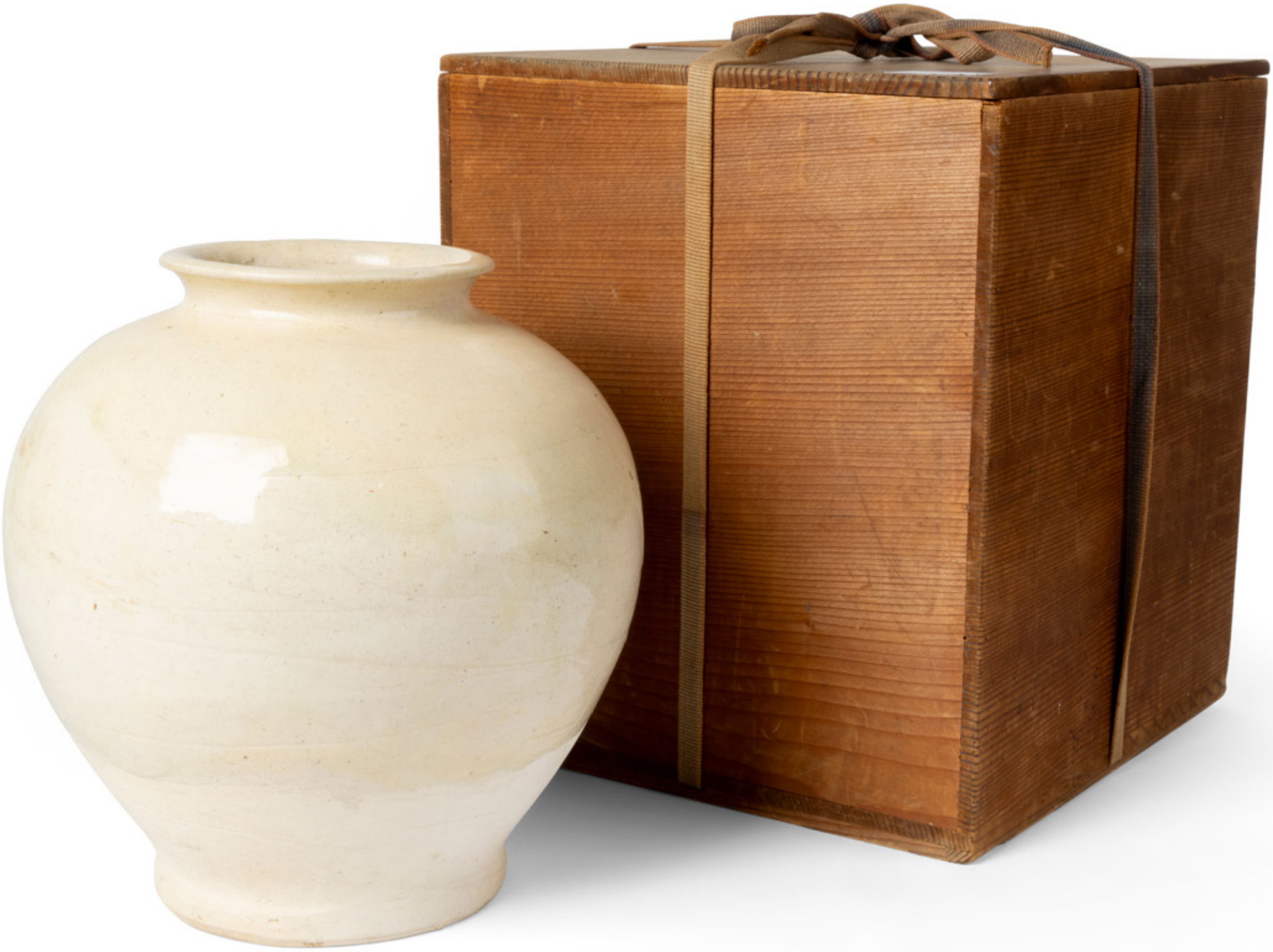
Provenance: Formerly in a private English collection

前英格蘭私人收藏

Note: Two comparable Henan 'Lushan-kiln' wares of similar glaze, were sold at Christie's Hong Kong: one in the form of an ewer, was in the Yangdetang Collection and sold on 6 Oct 2015, lot 75; the other one of a jar form, sold on 11 Jun 2021, lot 3124.

£600-800





245

CHINESE WHITE-GLAZED JAR

TANG DYNASTY

唐 白釉蓋罐 帶木盒

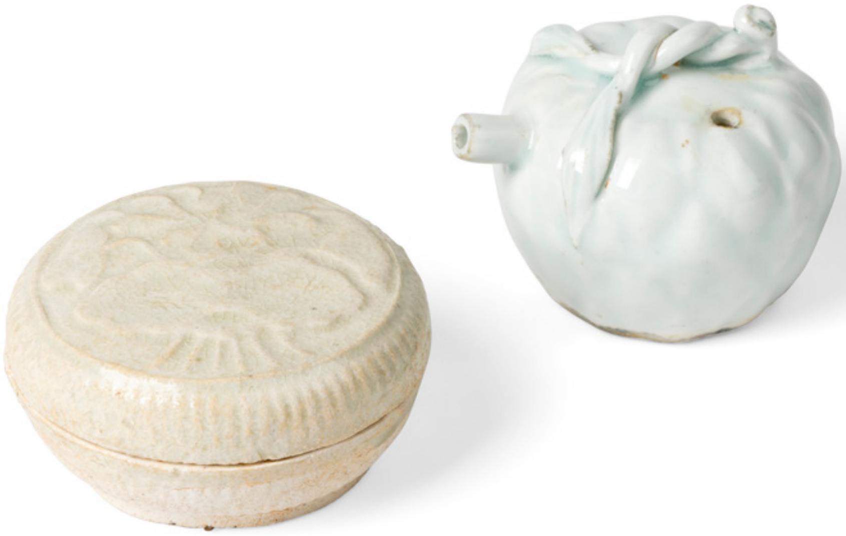
finely potted with an ovoid body on a flat foot, rising to short waisted neck and everted rim, covered overall in an ivory-coloured glaze, leaving the base unglazed revealing the white body, with a Japanese wooden box *tomobako*

24cm high

Provenance: Private collection, London; acquired from Japan; formerly in the Mineo Hata Collection

倫敦私人收藏，購自日本；前秦峰男舊藏

£800-1,200



246

TWO CHINESE QINGBAI-GLAZED SCHOLAR'S OBJECTS

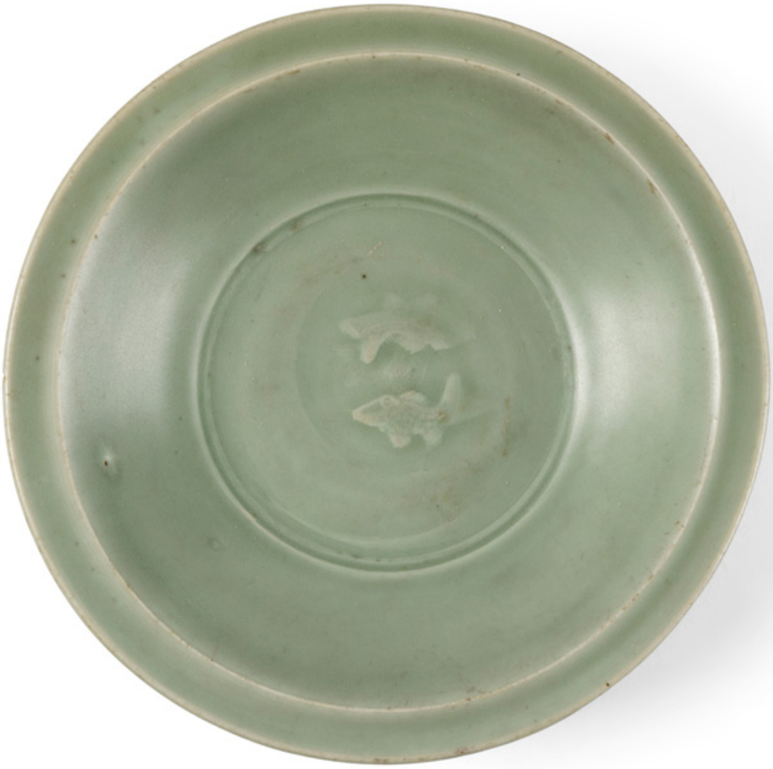
SONG DYNASTY AND LATER

宋及以後 青白釉花卉紋蓋盒及瓜稜形水滴（共兩件）

one circular box with floral decoration on the cover and ribbed sides; and one melon-form water dropper with stalk-shaped finial and single spout (2)

c.a. 7.2cm wide each

£300-500



247

CHINESE LONGQUAN CELADON-GLAZED 'TWIN-FISH' DISH

SONG DYNASTY

宋 龍泉青釉雙魚盤

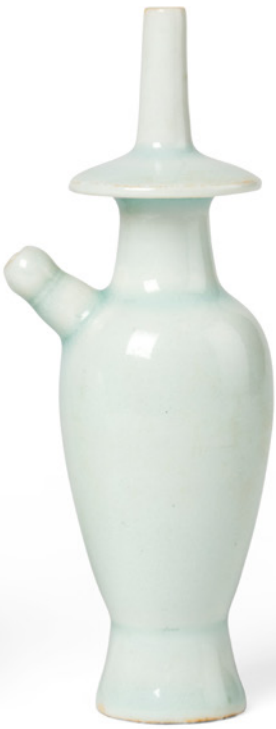
the shallow, rounded sides raised from the short foot to everted rim, the centre of the interior with relief-decorated two small fish, all under a glaze of sea-green colour

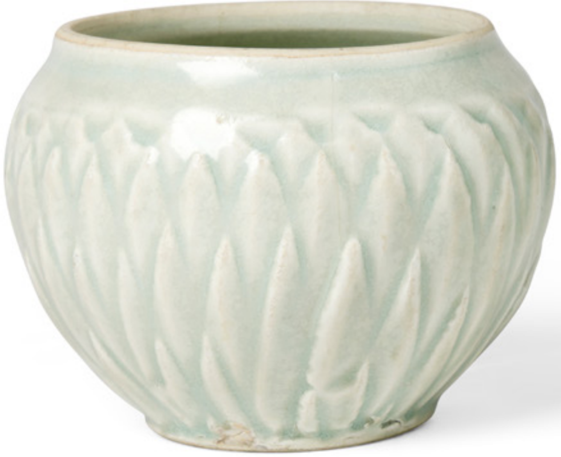
20.1cm diameter

Provenance: J.A.N. Fine Art, London, with paper label inscribed '5879'

倫敦骨董商 J.A.N. Fine Art，底含籤書 '5879'

£1,000-1,500





248

TWO CHINESE QINGBAI-GLAZED SCHOLAR'S OBJECTS

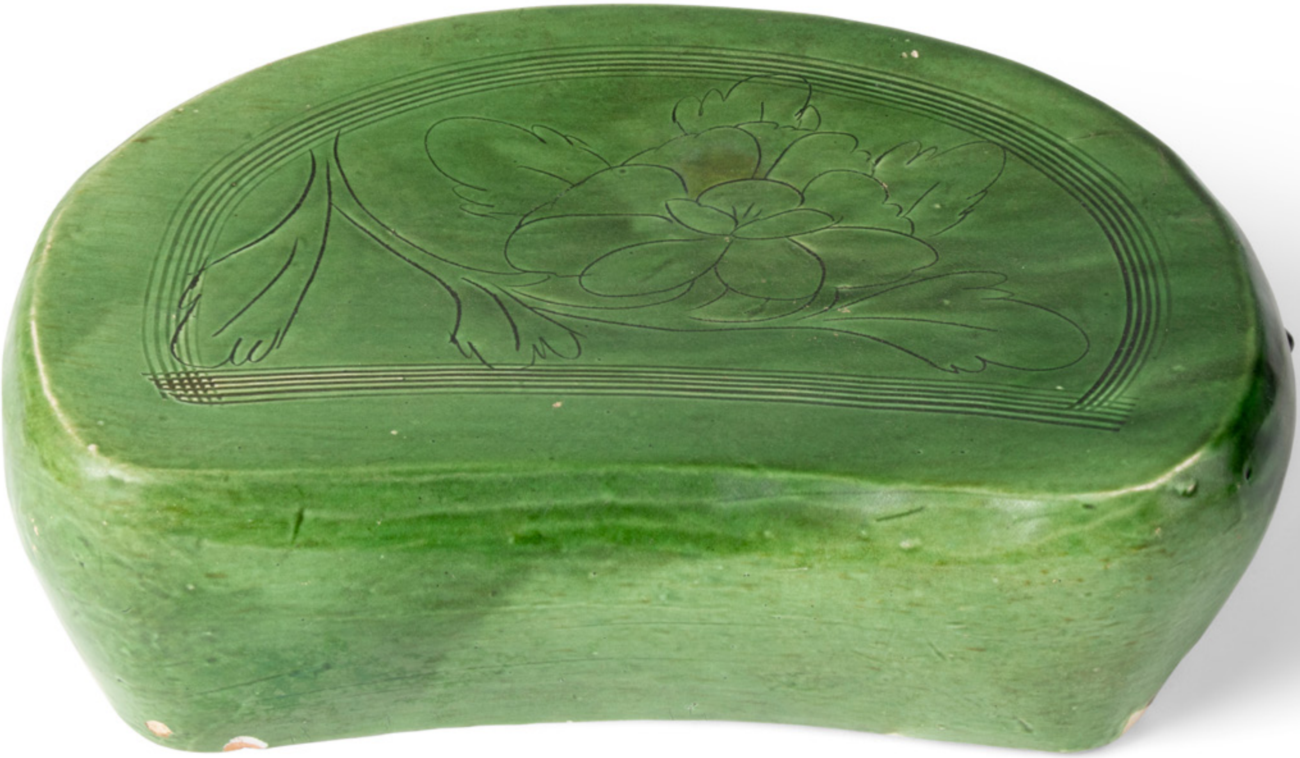
SONG DYNASTY AND LATER

宋及以後 青白釉蓮瓣形水丞 及 軍持形水滴（共兩件）

one bulbous water container of lotus form; and one water dropper in the form of a small *kundika* (2)

heights: 6.7cm and 11cm

£300-500



249

CHINESE GREEN-GLAZED POTTERY PILLOW
LIAO DYNASTY
遼 綠釉牡丹紋枕

the bean-shaped headrest incised with peony spray surrounded by a comb-tooth pattern border, the sides and top glazed in green

32cm wide

Provenance: Acquired from Bonhams Paris, 16 June 2023, lot 12.

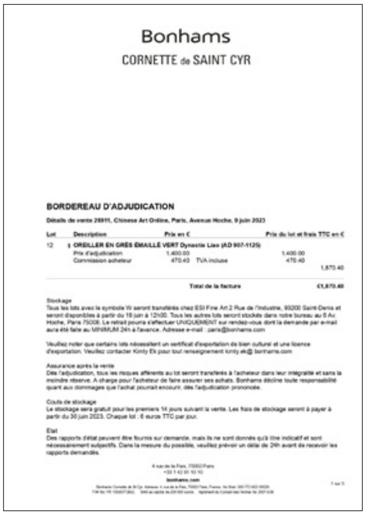
The result of Oxford Authentication Dating Thermoluminescence test no. C114m69 (18 November 2014) is consistent with the dating of this lot.

2023年6月16日購自巴黎邦翰斯，拍品12。

本拍品經牛津熱釋光檢測編號C114m69（2014年11月18日），結果與其斷代相符。

Note: Compare to another Liao dynasty fan-shaped green-and-amber-glazed pillow, sold at Christie's New York, lot 89.

£1,000-1,500



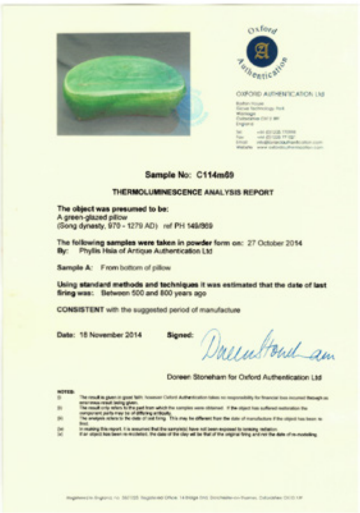
Bonhams
CORNETTE de SAINT CYR

BORDEREAU D'ADJUDICATION

Détails de vente 28911, Chinese Art Online, Paris, Avenue Hoche, 9 juin 2023

Lot	Description	Prix en €		Prix du lot et frais TTC en €
12	**OREILLER EN GRÈS ÉMAILLÉ VERT Dynastie Liao (AD 907-1125)**			
	Prix d'adjudication	1,400.00		1,400.00
	Commission acheteur	470.40	TVA incluse	470.40
				1,870.40
			Total de la facture	**€1,870.40**

bonhams.com



OXFORD AUTHENTICATION Ltd

Sample No: C114m69

THERMOLUMINESCENCE ANALYSIS REPORT

The object was presumed to be:
A green-glazed pillow
(Song dynasty, 970 - 1279 AD) ref PH 149/869

The following samples were taken in powder form on: 27 October 2014
By: Phyllis Hsia of Antique Authentication Ltd

Sample A: From bottom of pillow

Using standard methods and techniques it was estimated that the date of last firing was: Between 500 and 800 years ago

CONSISTENT with the suggested period of manufacture

Date: 18 November 2014 **Signed:**

Doreen Stoneham for Oxford Authentication Ltd

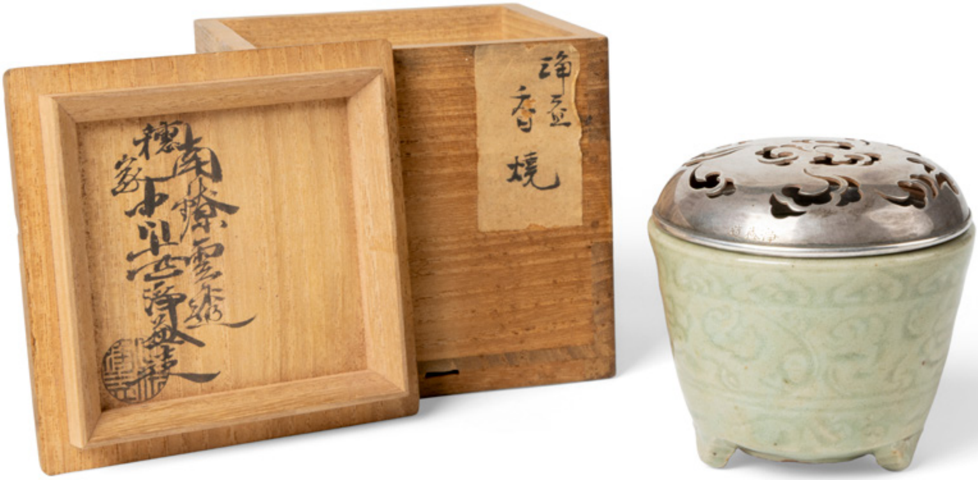
250

CHINESE LONGQUAN CELADON-GLAZED TRIPOD CENSER

MING DYNASTY

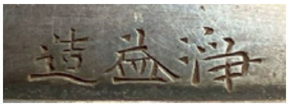
明 龍泉青釉花卉紋三足小香爐 帶後配「淨益造」款銀鏤雕雲紋圓蓋 共箱

木蓋底款識：南燎雲透穗家中川十世淨益造



the tapering cylindrical body raised on three legs, the exterior carved with flowers below a band of *ruyi*-head clouds, covered overall in a celadon glaze, together with a fitted silver domed cover with cloud openings, engraved with 'Joeki Zao' (made by Joeki), with a wooden box *tomobako*, the inside cover inscribed and indicated that the cover was made by Nakagawa Joeki 10th (1880–1940)

7.8cm diameter



Provenance: Private collection, London;

Formerly in the collection of Nakagawa Joeki 10th (1880–1940).

倫敦私人收藏；

前中川淨益十世（1880–1940）收藏。

Note: Nakagawa Joeki 10th (1880–1940) was the tenth-generation head of the Nakagawa family of metalworkers, a prestigious line of artisans who created tea ceremony utensils for the Omotesenke tea school. He is recognised for his highly skilled metalwork, including bronze, silver, and *shakudo* pieces, and was influential in bringing the art of the tea ceremony to a wider audience in the 20th century.

£2,000-3,000

251

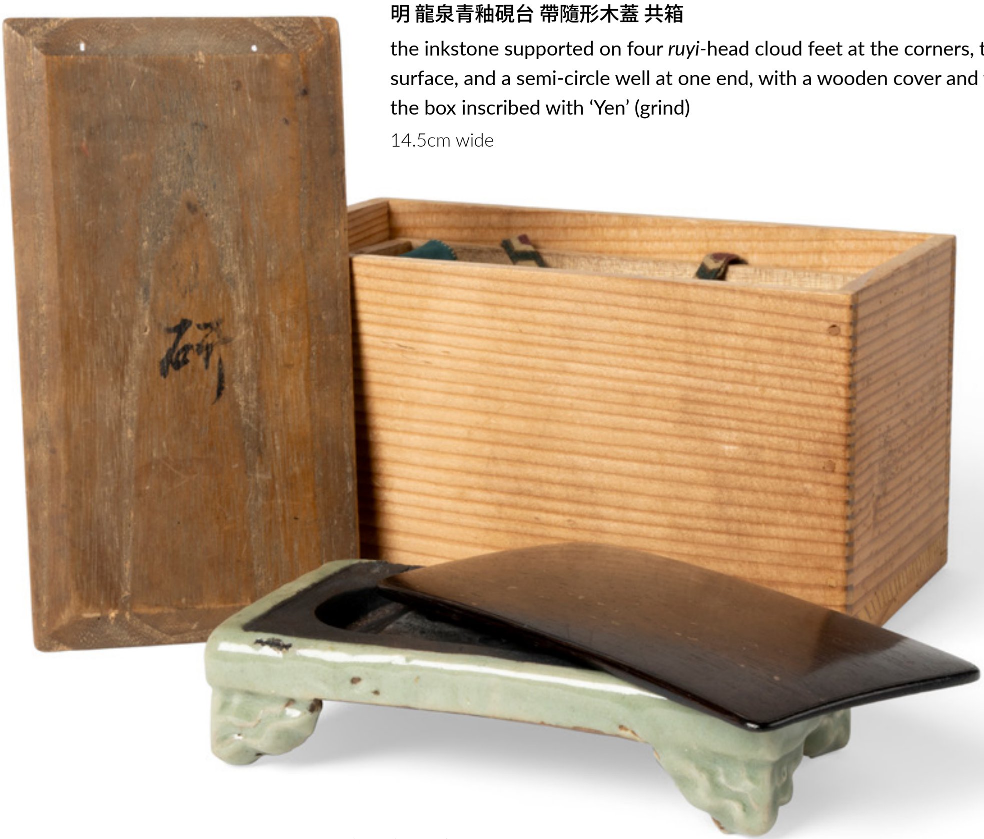
CHINESE LONGQUAN CELADON-GLAZED RECTANGULAR INKSTONE

MING DYNASTY

明 龍泉青釉硯台 帶隨形木蓋 共箱

the inkstone supported on four *ruyi*-head cloud feet at the corners, the top has an oval, textured grinding surface, and a semi-circle well at one end, with a wooden cover and wooden box *tomobako*, the cover of the box inscribed with 'Yen' (grind)

14.5cm wide



Provenance: Private collection, London; formerly in a private Japanese collection

倫敦私人收藏；前日本私人收藏

Note: A celadon-glazed octagonal ink stone stands on eight feet decorated with 'Eight Trigrams', incised and dated 洪武五年 (*Hongwu wu nian*, 'Fifth year of Hongwu' [AD 1372]), is in the Percival David collection, British Museum, museum registration no: PDF.261. Two further Longquan celadon-glazed inkstones: one dated to the Ming dynasty was in the Sakamoto Family Collection, Japan and sold at Christie's New York, 14 Sep 2012, lot 1411; the other dated to the Yuan dynasty was offered at Sotheby's Hong Kong, 19 March 2024, lot 178.

£1,200-1,800

252

RARE CHINESE MOULDED LONGQUAN CELADON-GALZED ‘DRAGON’ BRUSH HOLDER

MING DYNASTY

明 龍泉青釉模印龍紋筆插

the cylindrical body divided into six lobes and supported on a stepped plinth, the exterior moulded with three sinuous dragons amongst blooming leafy lotus, the top pierced with four circular apertures, covered overall in a sea-green glaze

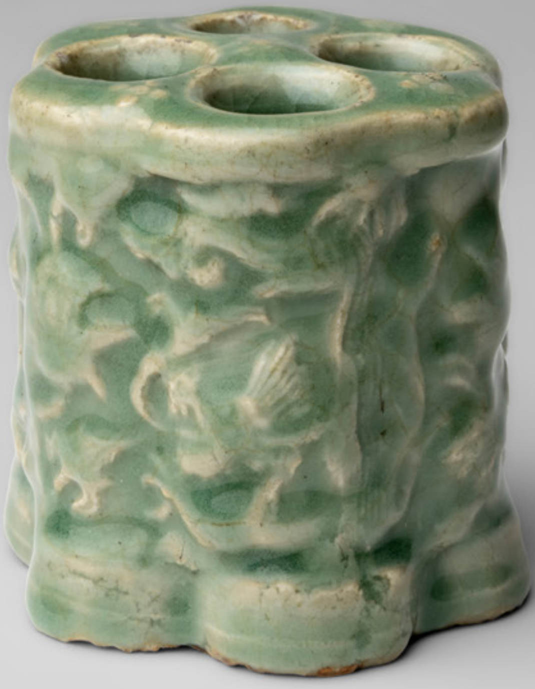
8.8cm high

Provenance: Private collection, London; formerly in a private English Collection

倫敦私人收藏;前英格蘭私人收藏

Note: Compare to a very similar Ming dynasty celadon-glazed brush holder, the sides with three dragons but with six apertures on the top, was in the Hong Rui Tang Collection and sold at Sotheby’s London, 6 November 2013, lot 261

£2,000-3,000



253

TWO CHINESE MONOCHROME SCHOLAR'S OBJECTS

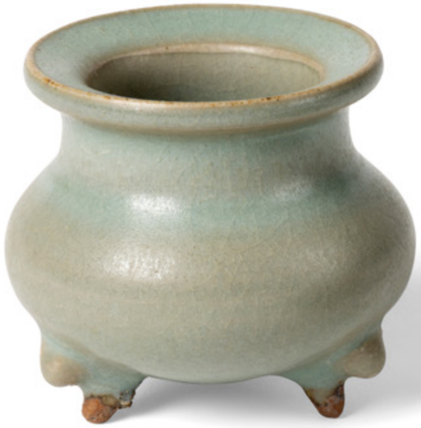
YUAN DYNASTY AND LATER

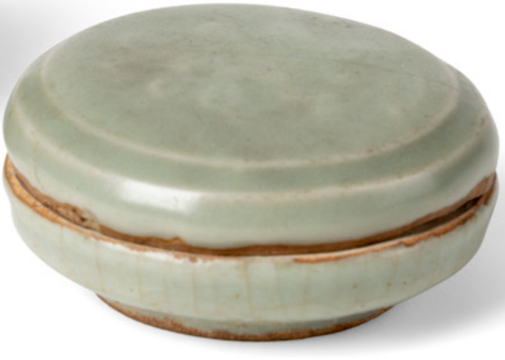
元及以後 龍泉青釉花卉紋蓋盒 及 鈞釉三足香爐（共兩件）

one Longquan celadon-glazed box and cover; and one *jun*-glazed tripod jar (2)

width: 6.3cm and 7.2cm

£300-500





254

CHINESE CIZHOU BLACK-GLAZED RIBBED JAR

JIN DYNASTY

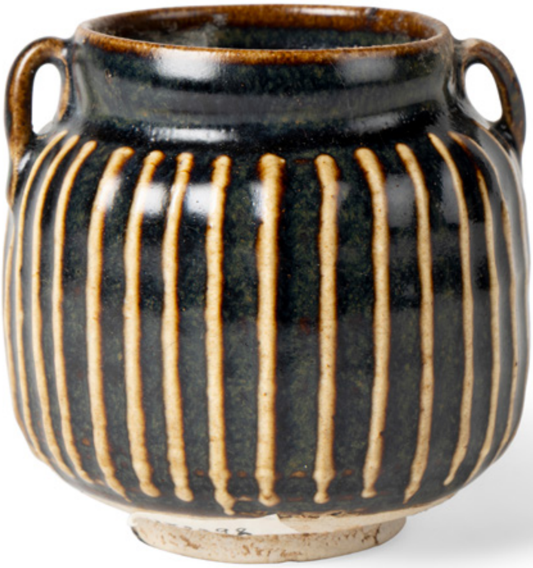
金 磁州窯黑釉堆線紋雙繫罐

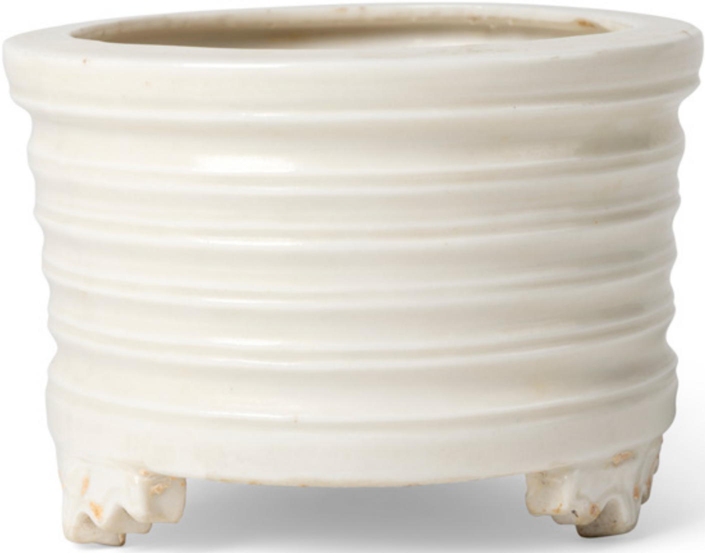
of bulbous form, the sides covered with raised vertical ribs, set with a pair of small strap loop handles on the shoulder, covered overall in a black glaze thinning to creamy tone at the raised ribs and stopping short of the foot, exposing the buff coloured body

8.3cm high

Note: The attractive ribs adorning this jar were carefully applied in slip onto the surface of the vessel before the application of glaze. During firing, the glaze pulled away from the ribs, resulting in a striking contrast of delicate white lines emerging from a glossy black ground. A slightly larger example, from the collection of Mr and Mrs Janos Szekeres, was included in the exhibition *Hare's Fur, Tortoiseshell and Partridge Feathers*, Arthur M. Sackler Museum, Harvard University Art Museums, Cambridge, Mass., 1995, cat. no. 61, where it is noted that these ribs were first used on ceramics during the Tang dynasty in imitation of Tang lacquer and silver, and emerged as a decorative category by the 12th century. Another larger comparable example in the Ise Collection was sold at Sotheby's Hong Kong, 9 September 2025, lot 5014.

£600-800





255

CHINESE DEHUA CENSER

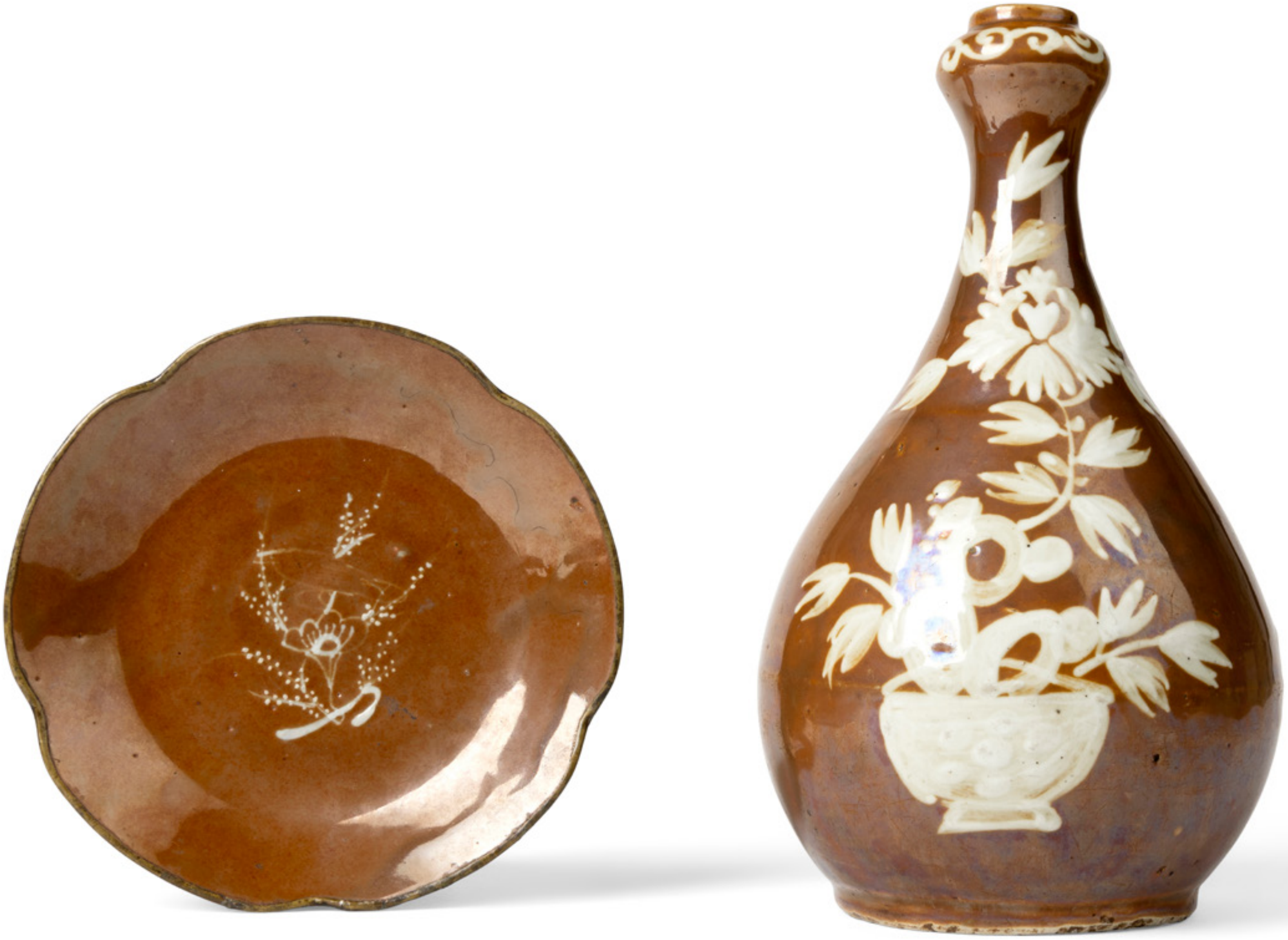
MING TO QING DYNASTY

明至清 德化白瓷弦紋三足爐

of cylindrical form tapering down, the exterior with thin horizontal bands, raised on three stylised *ruyi* legs, covered with a translucent glaze of pale ivory tone

11.5cm diameter

£800-1,200



256

TWO CHINESE BROWN-GLAZED SLIP-DECORATED BOTTLE VASE AND DISH

MING DYNASTY, WANLI PERIOD

明萬曆 醬釉白花花卉紋玉壺春瓶及花口碟（共兩件）

the vase of *yuhuchun* form, painted freely with flowers issuing from a jardiniere, the dish with foliated rim, similarly decorated with flowers (2)

largest 25cm high

Provenance: The vase with a circular label ‘Member of the British Antique Dealers Association’, previously in the Robert McPherson’s collection, 2007;
The dish previously in the collection of Dorothy Tapper Goldman, acquired from Christie’s New York, 29 Mar 2024, part lot 16, with associated labels.
玉壺春瓶含英國骨董商協會籤，前骨董商Robert McPherson收藏，2007年；
花口碟乃著名鑒藏家、教授暨慈善家杜麗芙．塔龐．高曼藏品，2024年3月29日購字紐約佳士得，拍品16（其一），含佳士得籤兩枚。

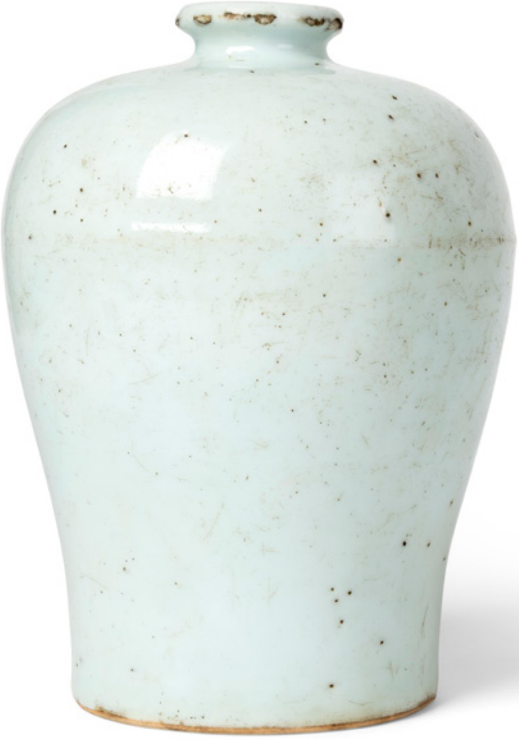
Note: Compare the *yuhuchun* vase to a cafe au lait and white-glazed garlic mouth vase, Ming dynasty, sold at Christie’s Paris, 20 Jun 2023, lot 604.

£2,000-3,000

MEMBER OF THE BRITISH ANTIQUE DEALERS ASSOCIATION

29-MAR-2024
Sale 23349
Lot 16
CHRISTIE'S

MARCH 2024
DOROTHY
TAPPER
GOLDMAN
CHRISTIE'S



257

CHINESE WHITE-GLAZED VASE

MING DYNASTY OR LATER

明或以後 白釉梅瓶

of *meiping* form, applied to the exterior with a white glaze with a pale celadon tinge

17cm high

£300-500

258

CHINESE FAUX BOIS-ENAMELED BOWL

QING DYNASTY

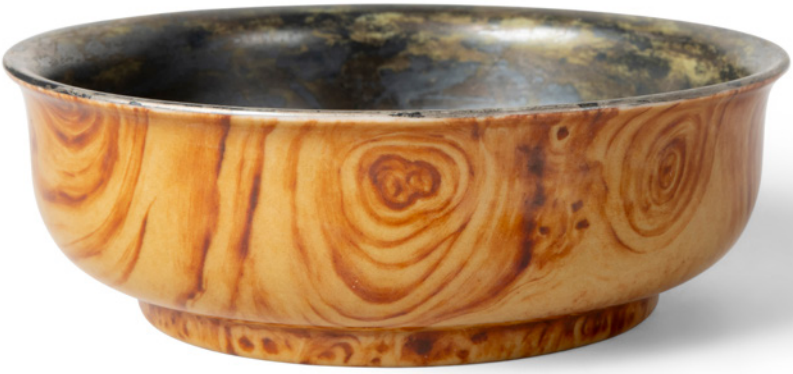
清 仿木紋釉碗

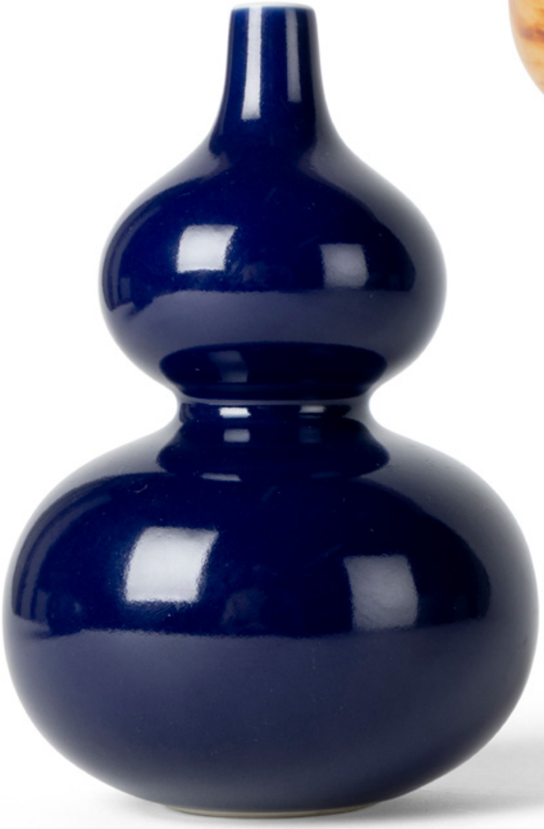
potted with gently rounded sides rising to a flaring rim, supported on a short foot, decorated to the exterior in various shades of brown to simulate the appearance of wood, interior with trances of gilt

13.6cm diameter

Note: Compare to an example, with its interior gilded, base inscribed with Qianlong seal mark and possibly of the period, previously in the Collection of Dorothy Tapper Goldman, sold at Christie's New York, 22 Mar 2024, lot 870.

£800-1,200





259

CHINESE BLUE-GLAZED 'DOUBLE-GOURD' VASE

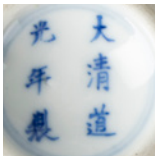
QING DYNASTY, DAOGUANG MARK AND OF THE PERIOD

清道光款及年代 藍釉葫蘆瓶

covered overall save for the foot ring and base with a dark navy blue glaze, the base inscribed with a six-character Daoguang mark within a double-circle

16cm high

£800-1,200



260

CHINESE PERSIMMON-GLAZED BOWL

MING DYNASTY, 16TH-17TH CENTURY

明 柿釉碗

the deep rounded sides below a slightly flared rim supported by a short straight foot, the exterior with a coffee-brown glaze except for the base glazed in white

14.7cm diameter

Provenance: Private English collection;

Formerly in the Estate of Phillip Allen, a council member of the Oriental Ceramic Society.

Exhibited: *The World in Monochromes- An Oriental Ceramic Society Exhibition*, 16 April - 20 June 2029 at The Brunei Gallery, SOAS; with a circular label on the base

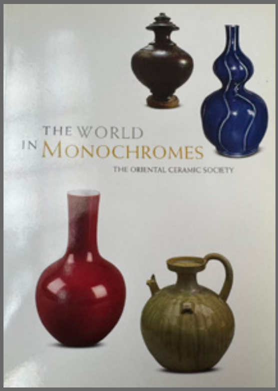
Published: *The World in Monochromes*, The Oriental Ceramic Society, 2009, no. 221, p. 99

英格蘭私人收藏；

前Phillip Allen收藏，東方陶瓷學會會員。

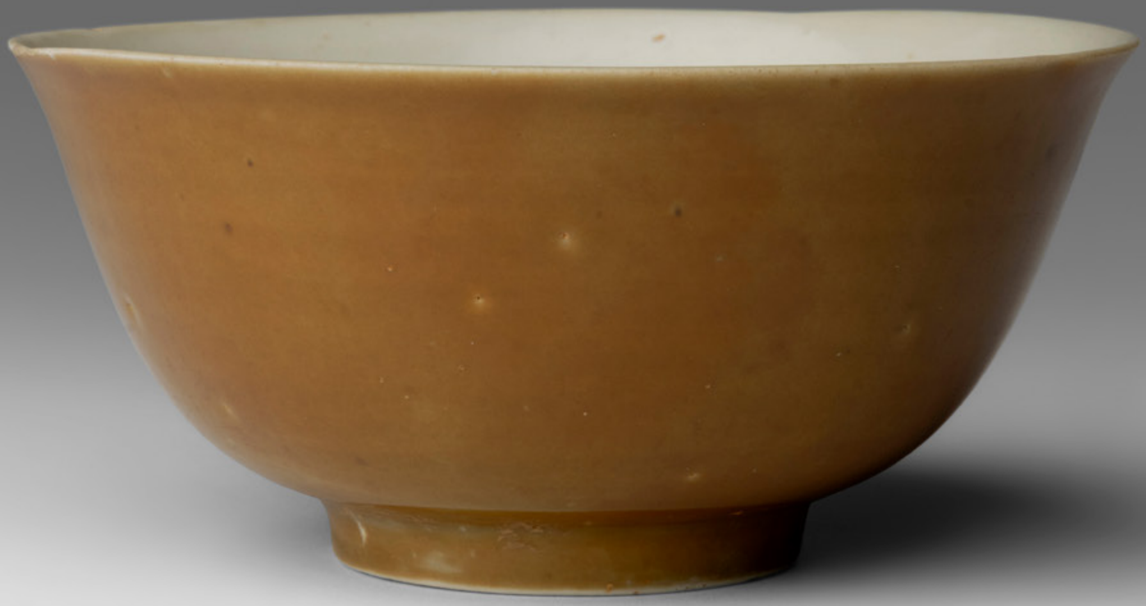
展覽：《單色釉的世界》，2009年倫敦亞非學院東方陶瓷學會展覽，圖版221，頁99。

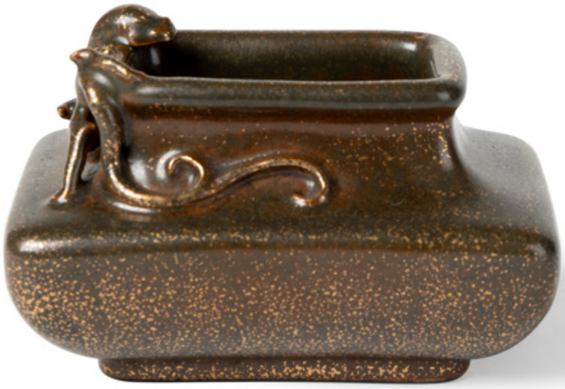
£1,500-2,000



THE WORLD IN MONOCHROMES

THE ORIENTAL CERAMIC SOCIETY





261

CHINESE GILT-DECORATED TEA-DUST-GLAZED WATER POT

QING DYNASTY, QIANLONG MARK, 18TH-19TH CENTURY

清 乾隆款 仿銅茶葉末釉描金貼塑螭龍紋水丞

of compressed rectangular form, the glaze in imitation of splash-gold bronze, moulded with a *chi* dragon crouching over one side of the shoulder and mouth, the base carved with a four-character Qianlong mark

7.2cm wide

£1,000-1,500

262

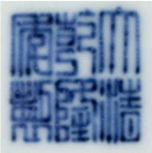
CHINESE RED-GLAZED WATERPOT

QING DYNASTY, QIANLONG MARK AND OF THE PERIOD

清乾隆款及年代 紅釉蘋果尊

the globular body with a counter-sunk base and an incurved rim, exterior covered with a red glaze of rich strawberry tone with darker spots pooling at the rims, the base inscribed with a six-character Qianlong mark in underglaze blue

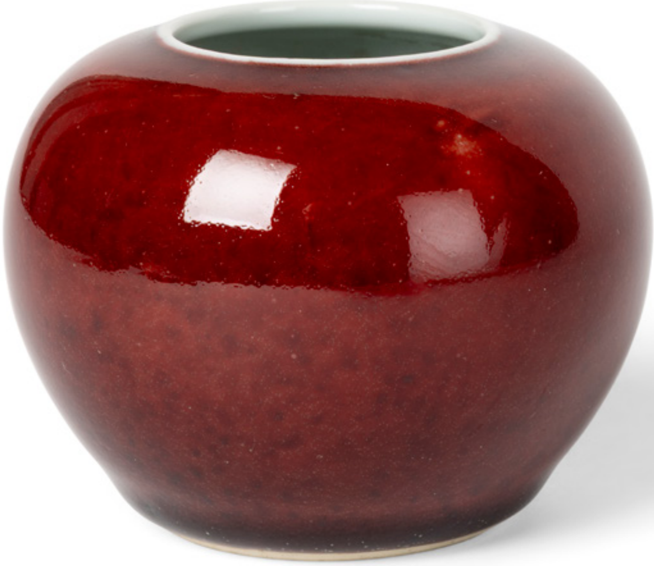
9cm wide

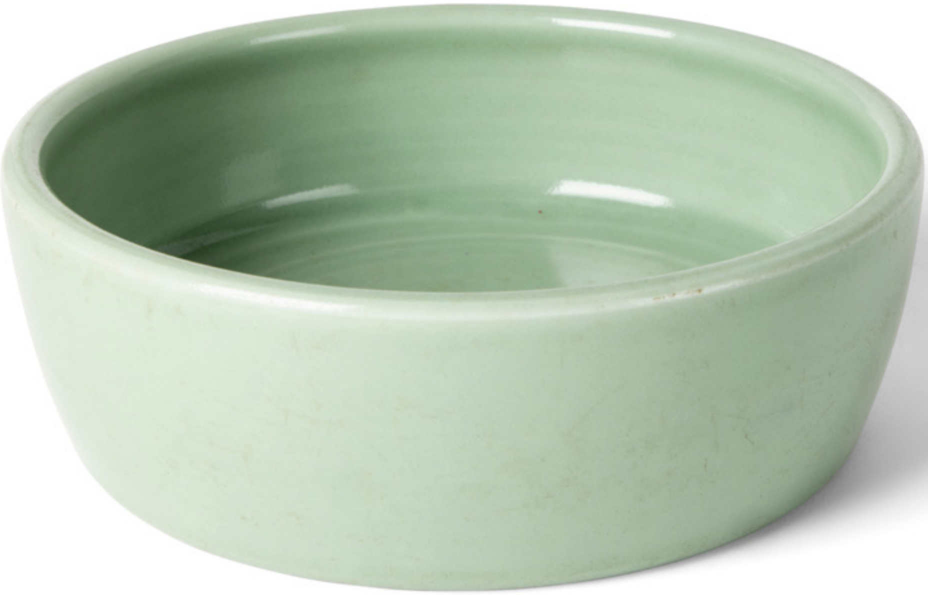


Provenance: Formerly in a private European collection

前歐洲私人收藏

£2,000-3,000





263

CHINESE CELADON-GLAZED BRUSH WASHER

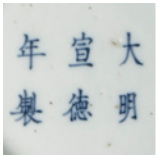
XUANDE MARK BUT QING DYNASTY

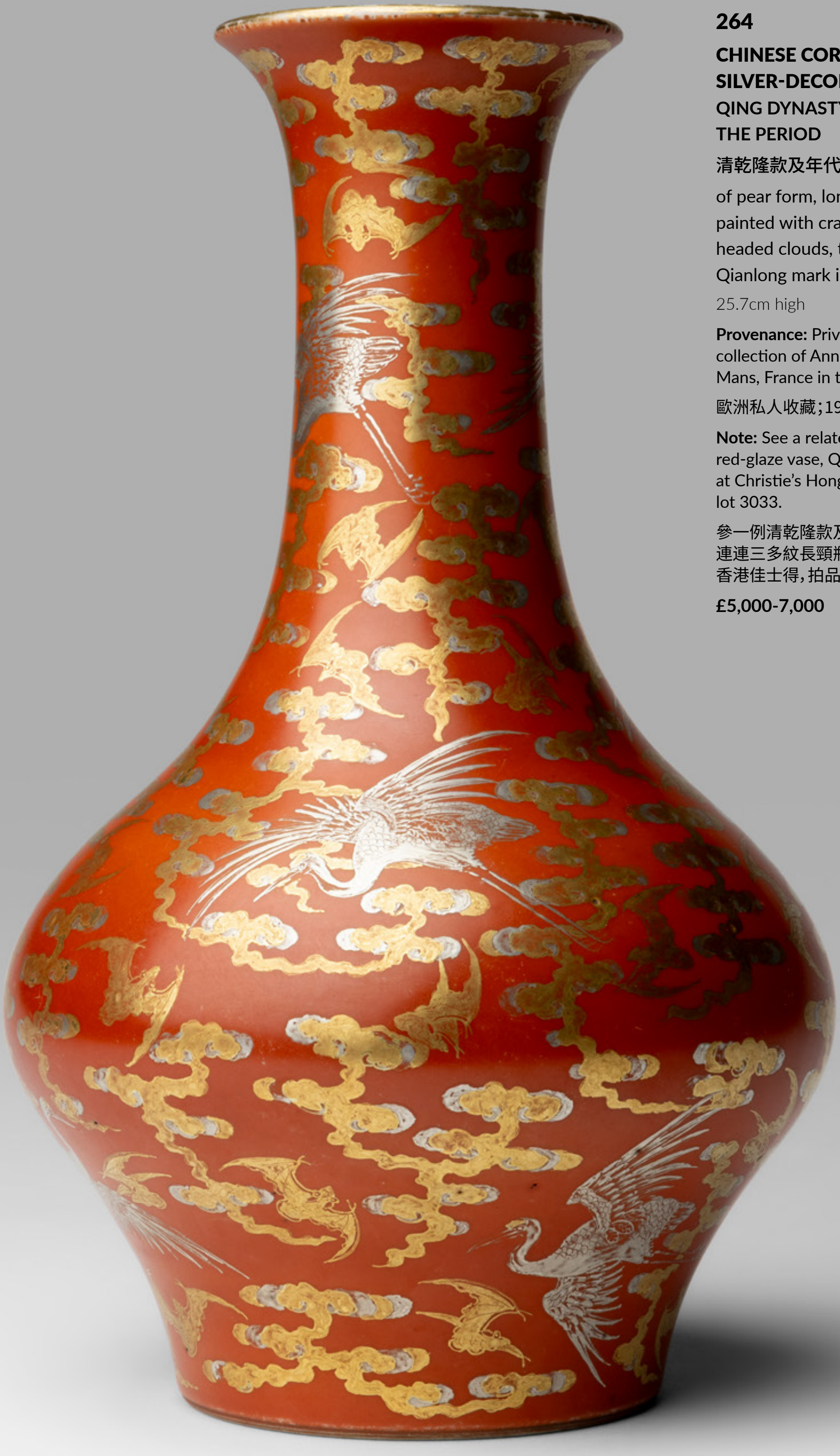
清 宣德款 豆青釉笔洗

of tapering cylindrical form, covered inside out with an even celadon glaze, centre of the countersunk base inscribed with a six-character Xuande mark in underglaze blue enclosed by an unglazed disc-form foot

17cm diameter

£600-800





264

CHINESE CORAL-RED-GROUND GILT AND SILVER-DECORATED ‘CRANE AND BAT’ VASE

QING DYNASTY, QIANLONG MARK AND OF THE PERIOD

清乾隆款及年代 珊瑚紅地描金銀福鶴祥雲紋瓶

of pear form, long cylindrical neck rising to everted rim, painted with cranes and bats in flight amongst *ruyi*-headed clouds, the base inscribed with a six-character Qianlong mark in underglaze blue

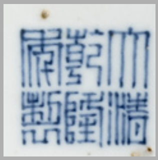
25.7cm high

Provenance: Private European collection; acquired from the collection of Annick du Breton de Kergoet, 56 rue Bary in Le Mans, France in the 1960s (by repute)

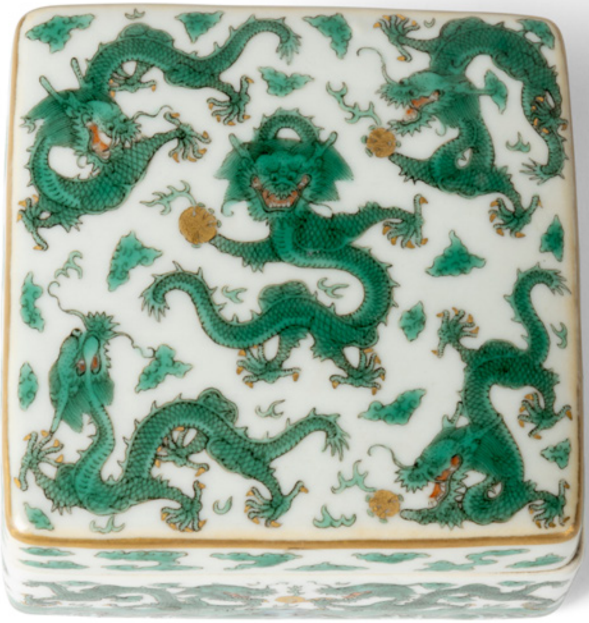
歐洲私人收藏；1960年代購於法國利曼Annick du Breton

Note: See a related very rare silver and gilt-decorated red-glaze vase, Qianlong mark and of the period, was sold at Christie’s Hong Kong, 30 May 2023, lot 3033.

參一例清乾隆款及年代，紅釉描金銀福慶連連三多紋長頸瓶，2023年5月30日售於香港佳士得，拍品3033。



£5,000-7,000



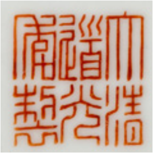
265

CHINESE GREEN-ENAMELED ‘GRAGON’ SQUARE BOX AND COVER

QING DYNASTY, DAOGUANG MARK AND OF THE PERIOD

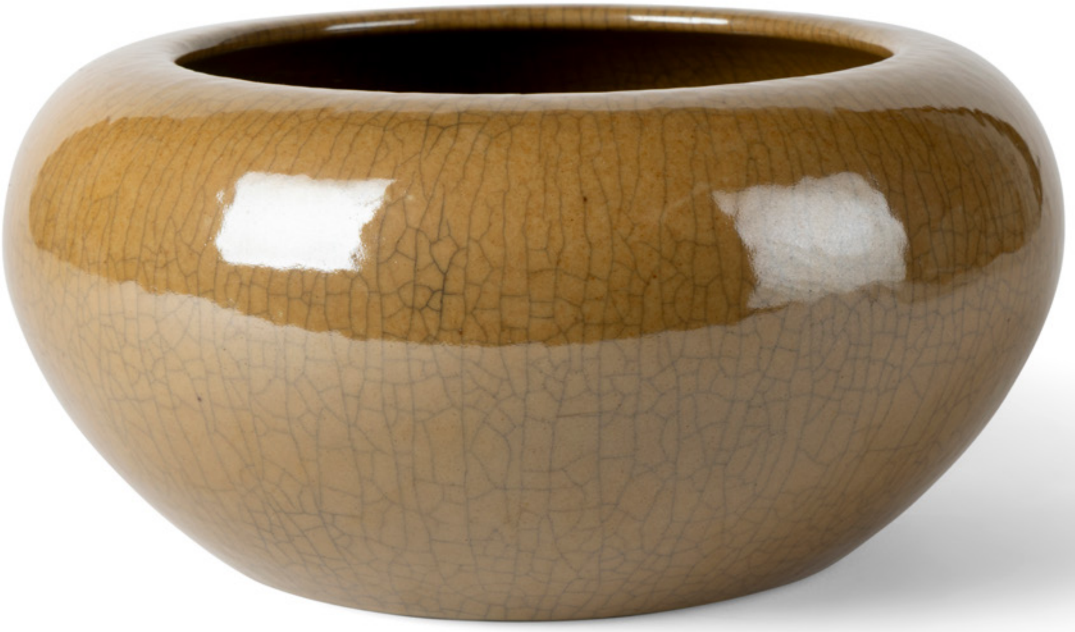
清道光款及年代 綠彩描金龍紋方蓋盒

painted to the top of cover with a front-facing dragon clutching a gilded pearl enclosed by four dragons at the corners, sides of the box similarly decorated with pairs of dragons above waves, the base inscribed with a six-character Daoguang mark in iron-red



9.5cm wide

£1,000-1,500



266

CHINESE YELLOW GE-GLAZED INCENSE BURNER

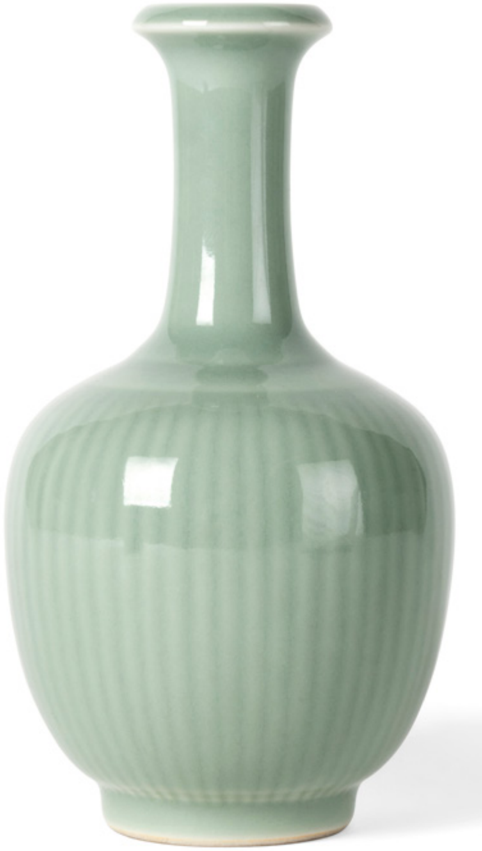
QING DYNASTY, 19TH CENTURY

清 黄哥釉鉢式爐

of tapering form with high rounded shoulders and inverted mouth, covered overall save for the foot rim in a thick yellowish-brown glaze suffused with a network of black and faint russet crackles

24.5cm wide

£600-800



267

CHINESE CELADON-GLAZED FLUTED BOTTLE VASE

QING DYNASTY, 18TH-19TH CENTURY

清 青釉菊瓣紋瓶

moulded with vertical ribs on the body, covered overall with an even celadon glaze thinning on the raised ribs and edges

14.8cm high

Note: Compare to a white-glazed fluted bottle vase, Qing dynasty, 18th-19th century, previously in the Art Institute of Chicago, sold at Christie’s New York, 12 Sep 2010, lot 742

£1,000-1,500

268

CHINESE GE-TYPE GLAZED FACETED VASE

QIANLONG MARK

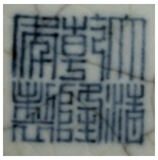
乾隆款 仿歌釉棱形弦紋盤口瓶

sturdily potted with lobed body rising to feceted neck further decorated with two raised bands to a flaring mouth, applied overall with a thick creamy white glaze suffused with a network of black and russet crackles, the base inscribed with a six-character Qianlong mark in underglaze blue

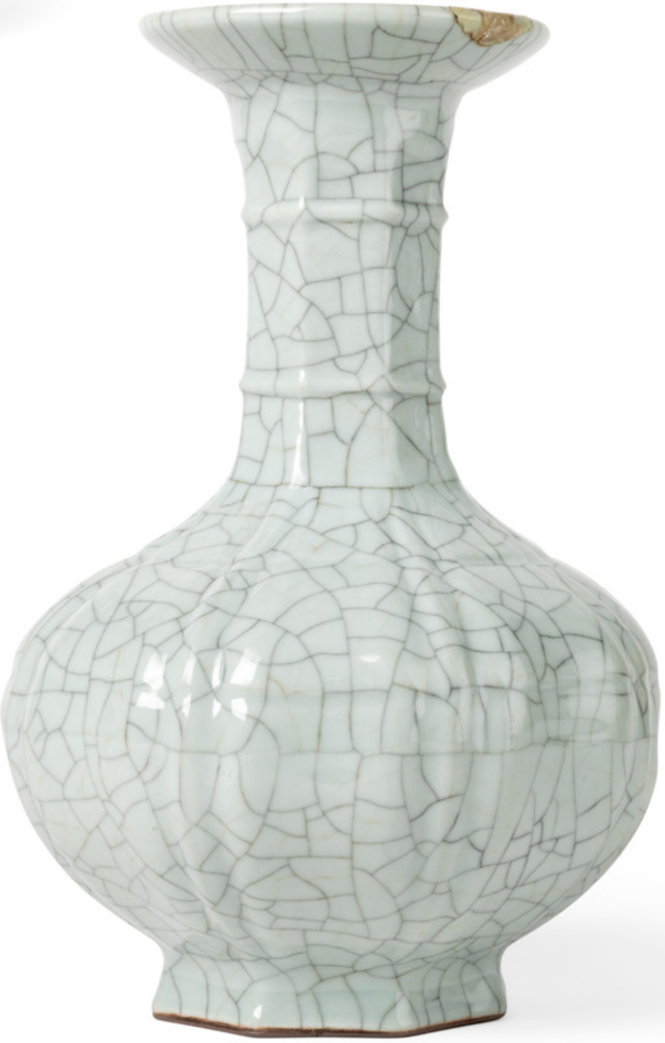
21.9cm high

Note: A related rare Ge-type faceted vase, seal mark and period of Jiaqing, was sold at Sotheby’s New York, 18 March 2025, lot 122.

參一例清嘉慶款及年代仿哥釉八方弦紋盤口瓶，2025年3月18日售於紐約蘇富比，拍品122。



£5,000-7,000



269

CHINESE CAFE AU LAIT-GLAZED GILT-DECORATED BOWL

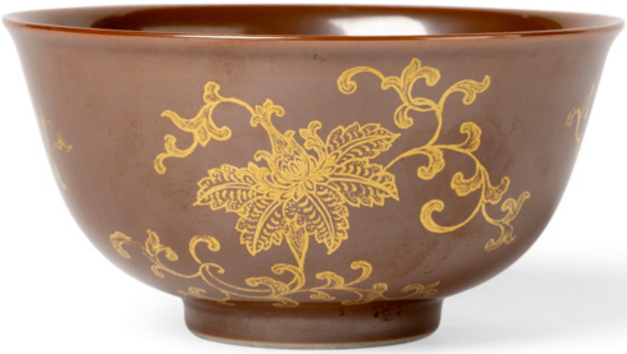
DAOGUANG MARK, 19TH-20TH CENTURY

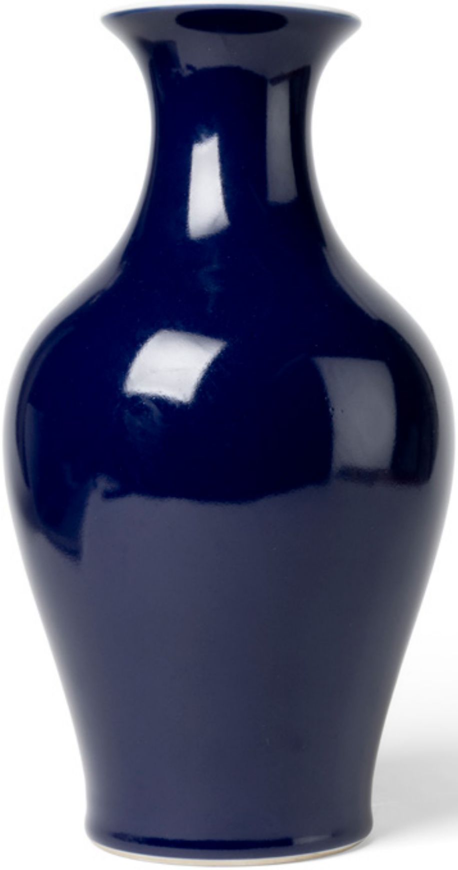
十九至二十世紀 道光款 醬釉描金纏枝蓮紋碗

with deep rounded sides rising to flaring rim, painted with three floral sprays borne on tendrils, the base inscribed with a six-character Daoguang mark in gilt

11.5cm diameter

£200-300





270

CHINESE BLUE-GLAZED VASE

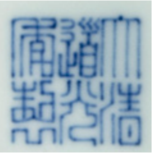
QING DYNASTY, DAOGUANG MARK, 19TH CENTURY

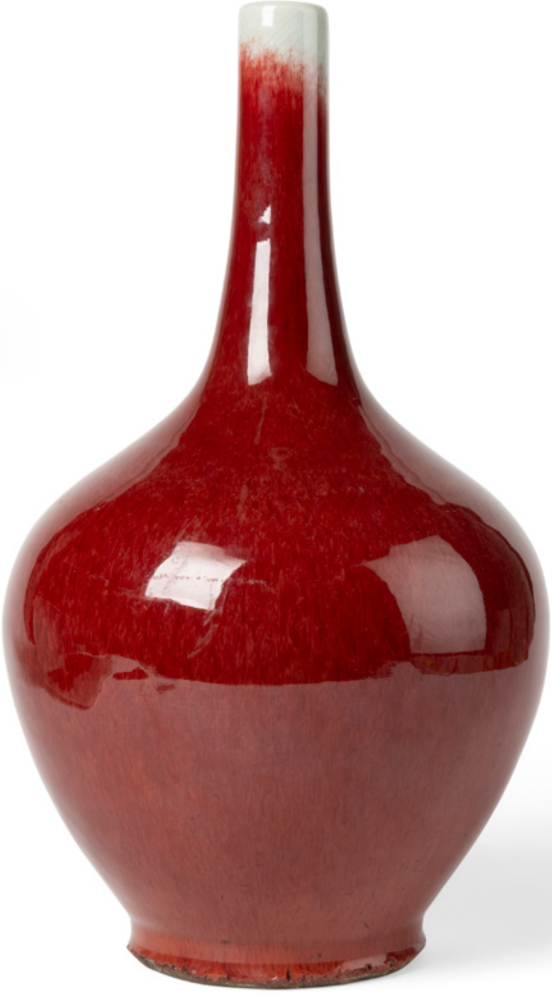
清 道光款 藍釉瓶

of baluster form, applied overall in the exterior with a deep navy blue glaze, the base inscribed with a six-character Daoguang mark in underglaze blue

29.5cm high

£300-500





271

CHINESE SANG-DE-BOEUF-GLAZED VASE

QING DYNASTY, YONGZHENG MARK, 19TH CENTURY

清 雍正款 紅釉瓶

potted with globular body rising to cylindrical neck, covered overall with a red glaze thinning on the mouth, the base inscribed with a four-character Yongzheng mark in white

36.3cm high

Provenance: Previously in the Jim Lennon collection; acquired at Bonhams Edinburgh, 23 January 2025, lot 88 (part lot)

前Jim Lennon收藏；2025年3月23日售於愛丁堡邦翰斯，拍品88（其一）

£300-500

272

LARGE CHINESE IRON-RED AND GILT-DECORATED ‘DRAGON’ VASE

QING DYNASTY, QIANLONG MARK, 19TH CENTURY

清 乾隆款 礬紅描金魚龍幻化圖大天球瓶

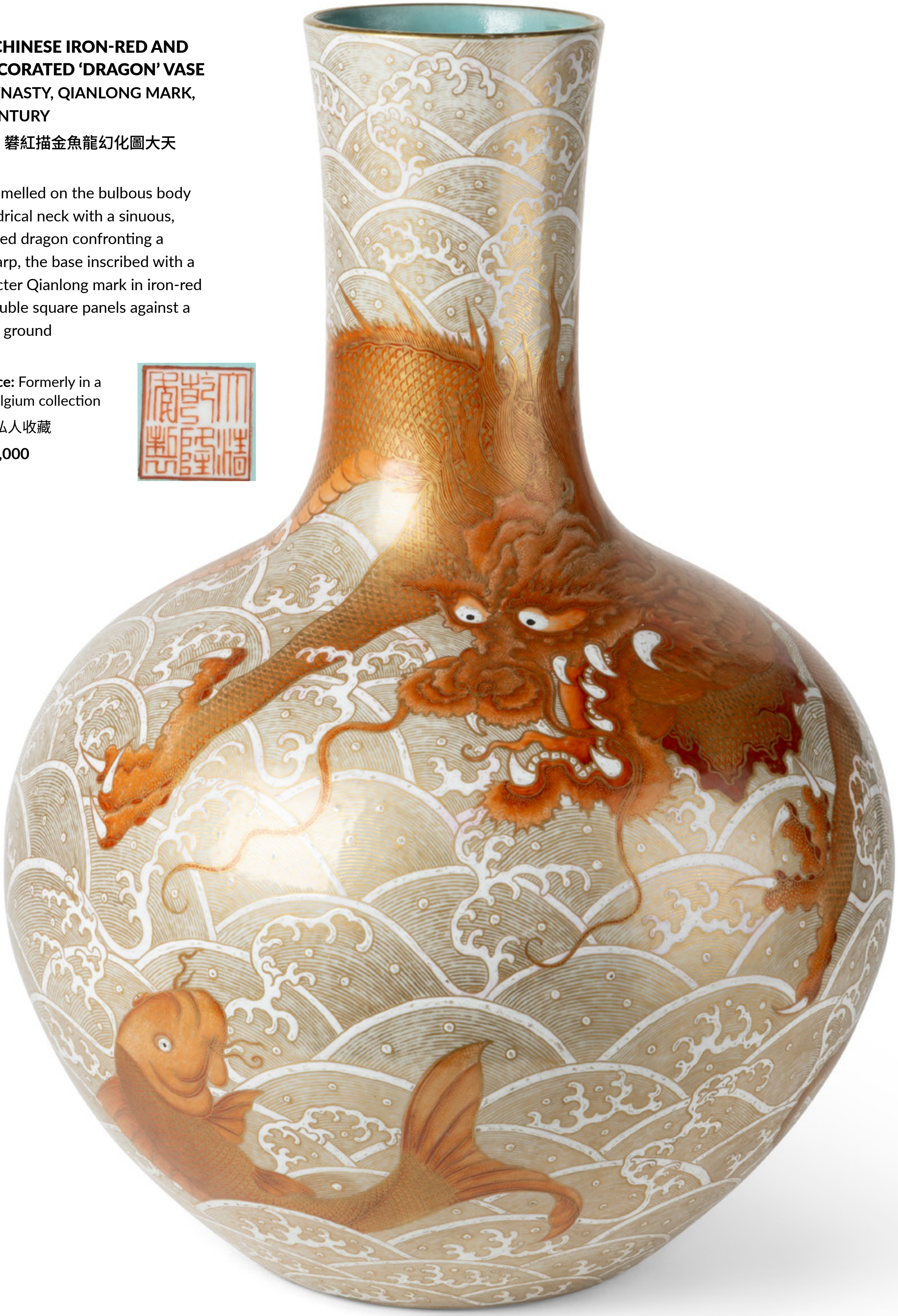
finely enamelled on the bulbous body and cylindrical neck with a sinuous, four-clawed dragon confronting a leaping carp, the base inscribed with a six-character Qianlong mark in iron-red within double square panels against a turquoise ground

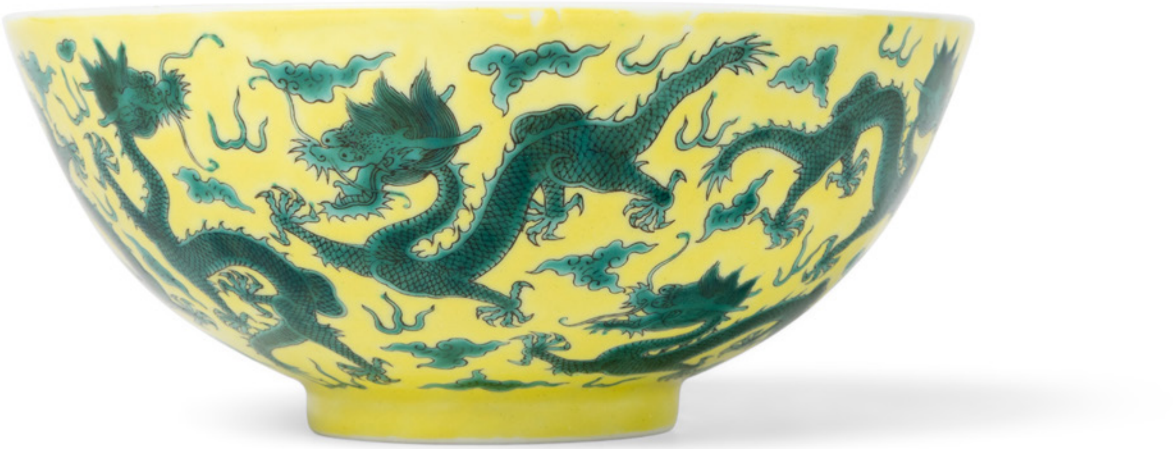
57cm high

Provenance: Formerly in a Private Belgium collection

前比利時私人收藏

£1,500-2,000





273

CHINESE YELLOW-GROUND GREEN-ENAMELLED ‘DRAGON’ BOWL

QING DYNASTY, GUANGXU MARK AND OF THE PERIOD

清光緒款及年代 黃地綠彩雲龍紋碗

painted with dragons in flight amongst flames and clouds against a bright yellow ground, the base inscribed with a six-character Guangxu mark in underglaze blue

17cm diameter

Provenance: Acquired from Bonhams Edinburgh, 19 June 2025, lot 88

2025年6月19日購自愛丁堡邦翰斯，拍品88

£1,200-1,800

274

CHINESE GILT-DECORATED BLUE-GLAZED LOBED JARDINIÈRE

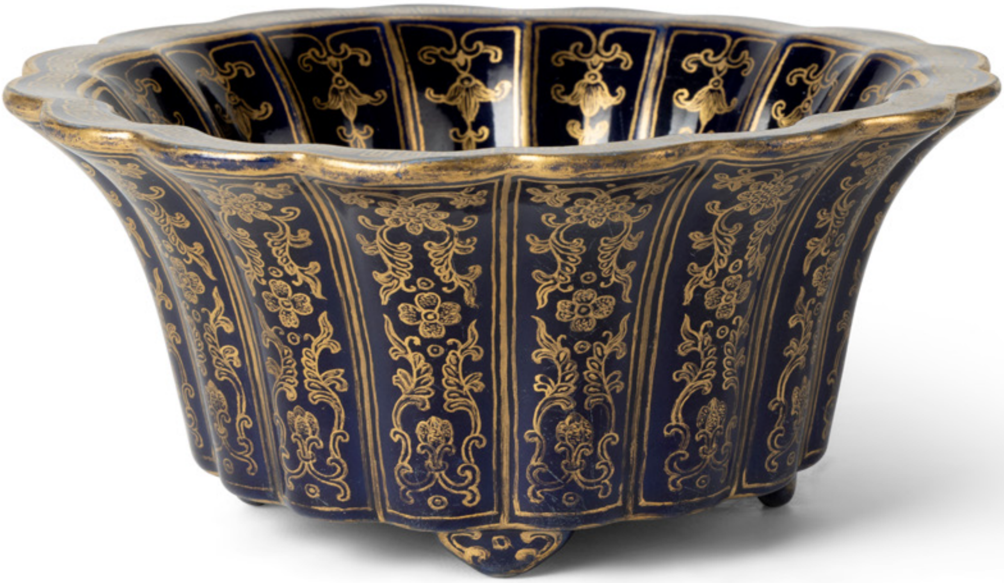
QING DYNASTY

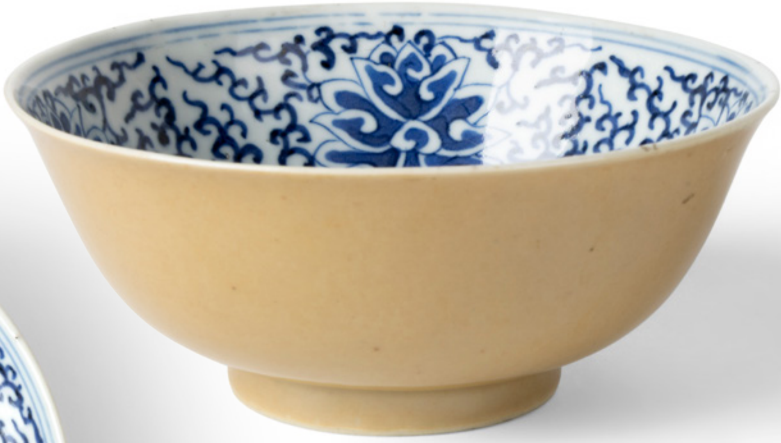
清 藍地描金蓮紋花口盆

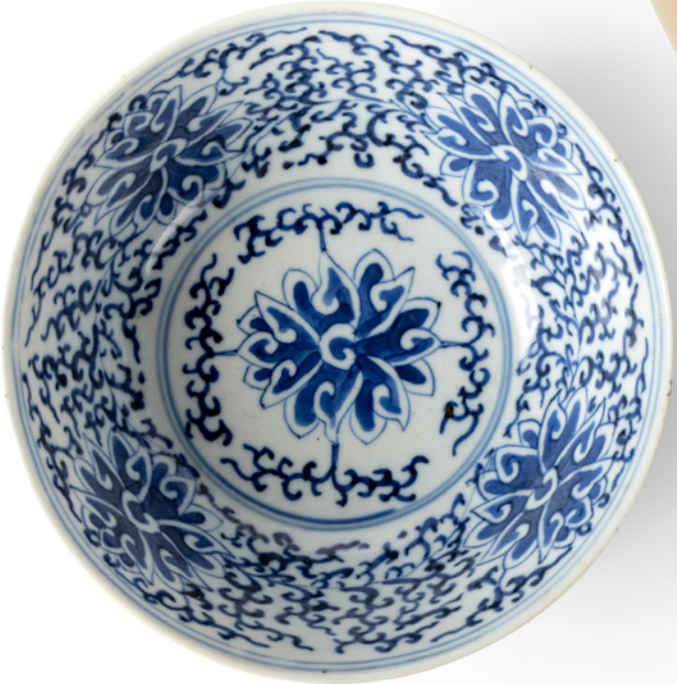
painted to the exterior with flowers and scrolling foliage in each panel, interior with lappets on the sides and the central medallion with roundels, supported on four bracket feet, with an aperture on the base enclosed with four floral sprays

18cm wide

£1,500-2,000







interior

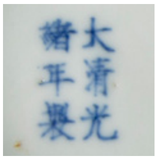
275

CHINESE CAFÉ-AU-LAIT-GLAZED AND UNDERGLAZE BLUE ‘LOTUS’ BOWL

QING DYNASTY, GUANGXU MARK AND OF THE PERIOD

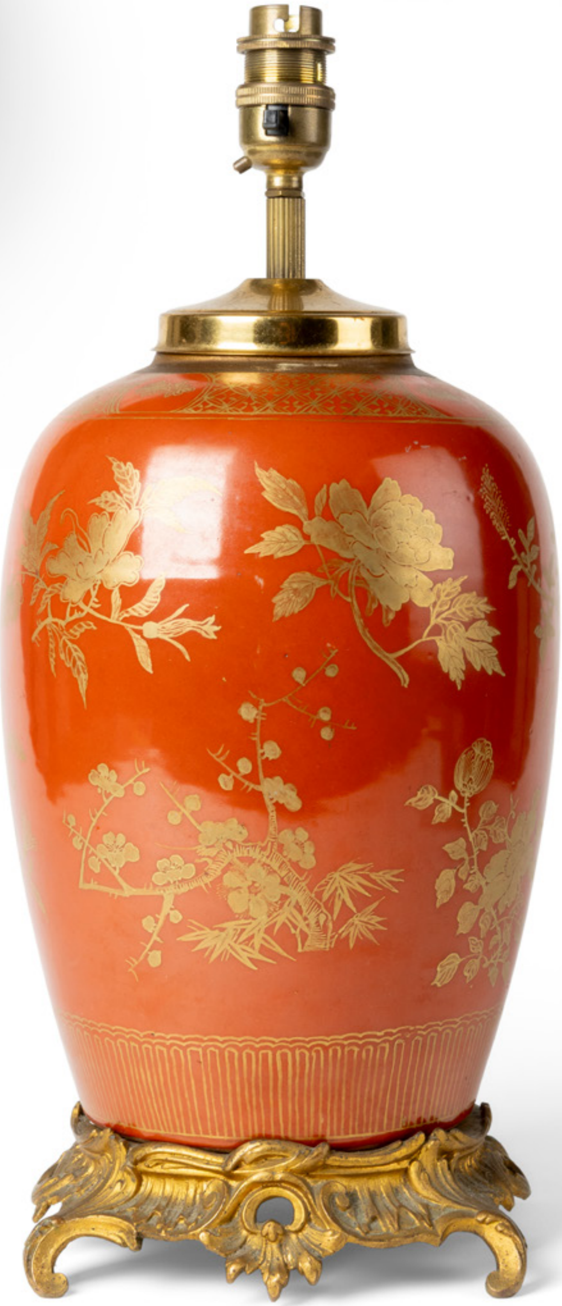
清光緒款及年代 外米黃釉內青花蓮紋碗

the deep rounded sides supported on a short straight foot and terminating to a flared rim, the exterior covered with a pale brown glaze of light coffee tone, the interior decorated with five lotus flowers in tendrils, the base inscribed with a six-character Guangxu mark in underglaze blue



15.3cm diameter

£1,500-2,000



276

CHINESE GILT-DECORATED CORAL-GROUND ‘FLORAL’ VASE

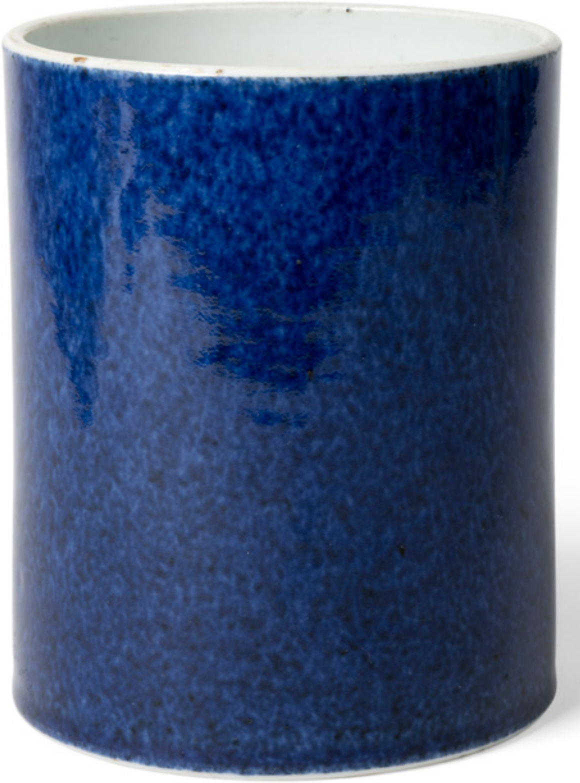
QING DYNASTY, 19TH CENTURY

清 珊瑚紅地描金花卉紋瓶 銅鎏金鑲足及包口

of ovoid form, painted with floral sprays between lappet and trellis bands, mounted with bronze stand and fixed with lamp appliances on mouth

40.5cm high

£500-700



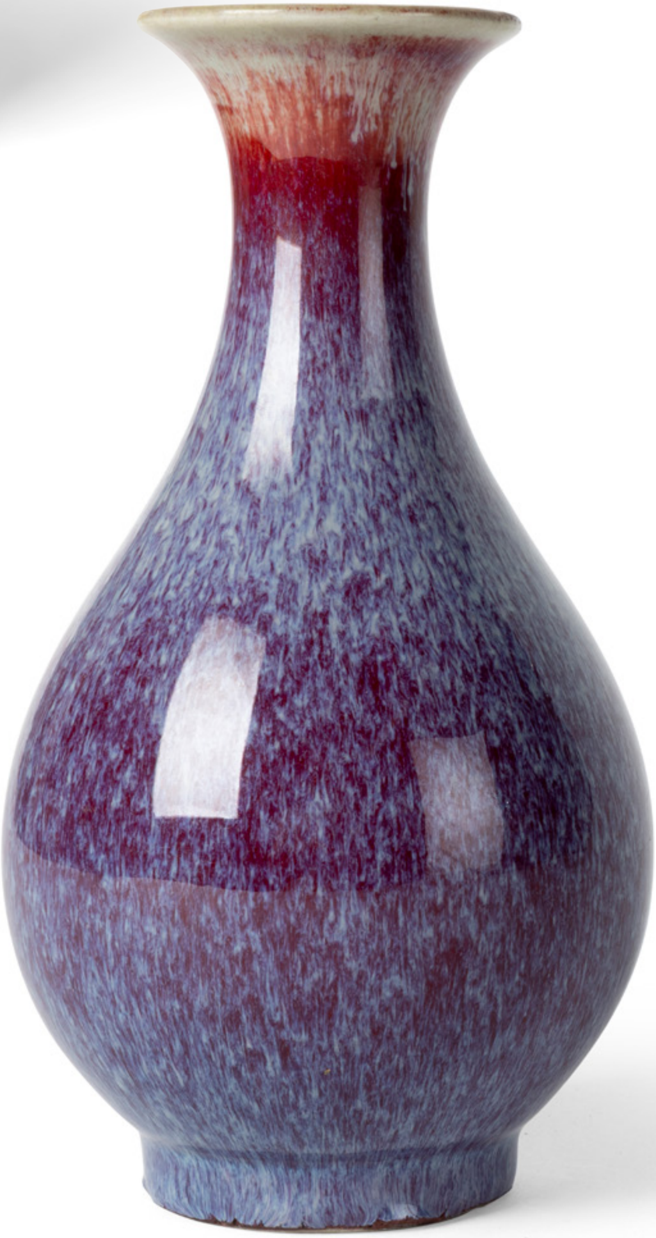
277

CHINESE POWDER-BLUE-GLAZED BRUSH POT
QING DYNASTY
清 灑藍釉筆筒

of cylindrical form, covered overall on the exterior with a blue glaze suffused with white variegations

14cm high

£500-700



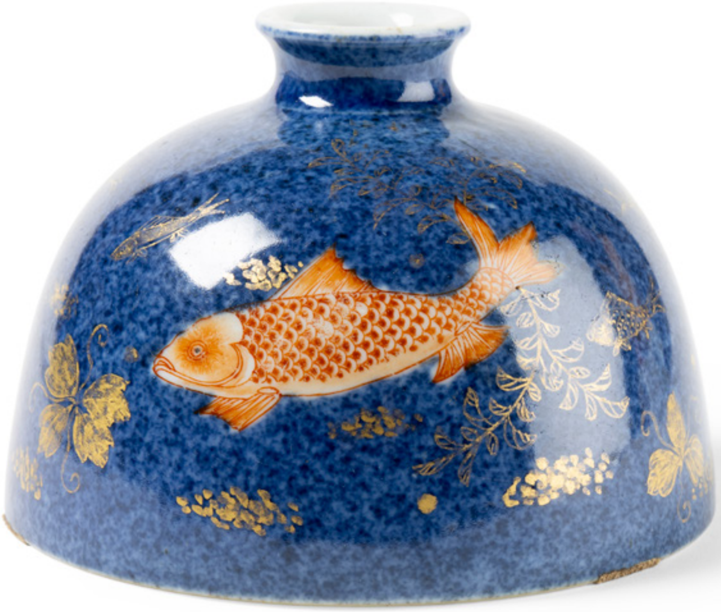
278

CHINESE FLAMBÉ-GLAZED YUHUCHUN VASE
QING DYNASTY
清 窯變釉玉壺春瓶

the pear form body supported on a short foot raised to waisted neck and flaring mouth, covered overall save for the foot ring with a red glaze thinning on the mouth rim, suffused with blue and lavender streaks

20cm high

£600-800

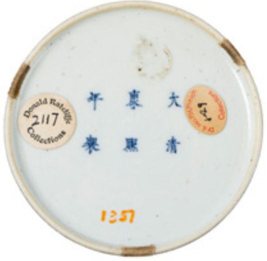


279

CHINESE GILT AND IRON-RED DECORATED POWDER-BLUE-GLAZED WATERPOT

KANGXI MARK, 19TH-20TH CENTURY

十九至二十世紀 康熙款 灑藍釉礬紅描金魚藻紋太白尊



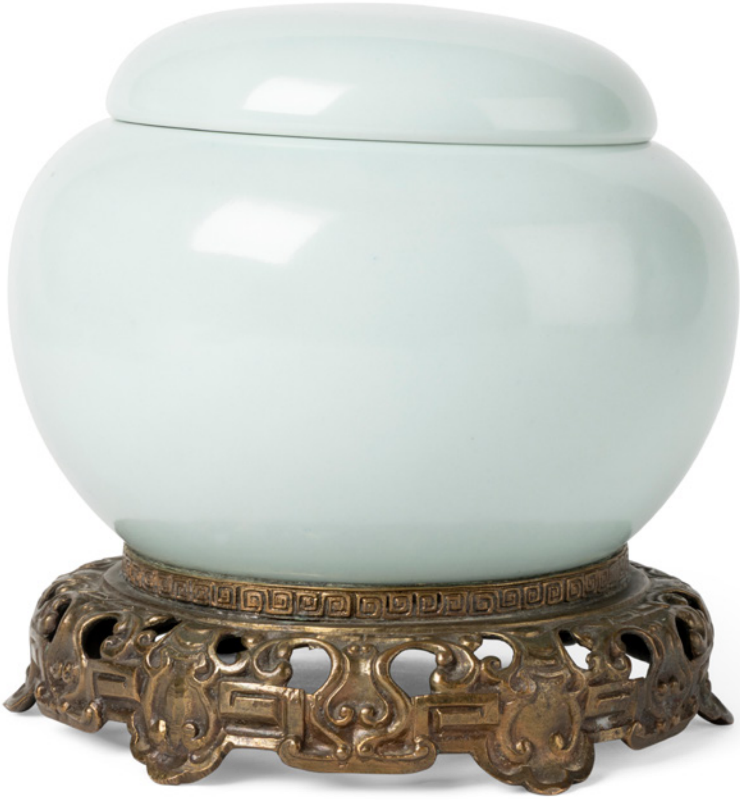
the *taibaizun* of beehive form, painted with three fish in iron-red further with more fish and aquatic plants in gilt, the base inscribed with a six-character Kangxi mark in underglaze blue

12.3cm wide

Provenance: The base with two labels, one 'Donald Ralcliffe Collections 2117', the other 'Dr and Mrs P.H. Plesch Collections 1-29'

底含籤兩枚：'Donald Ralcliffe Collections 2117'及 'Dr and Mrs P.H. Plesch Collections 1-29'

£600-800



280

CHINESE WHITE-GLAZED BOX WITH COVER

QIANLONG MARK, 19TH-20TH CENTURY

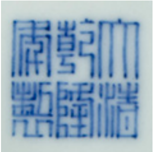
十九至二十世紀 乾隆款 白釉圓蓋罐 連銅座

of rounded form, applied overall with a white glaze with a tinge of pale celadon colour, the underside of the cover inscribed with a six-character Qianlong mark in underglaze blue, on a bronze stand

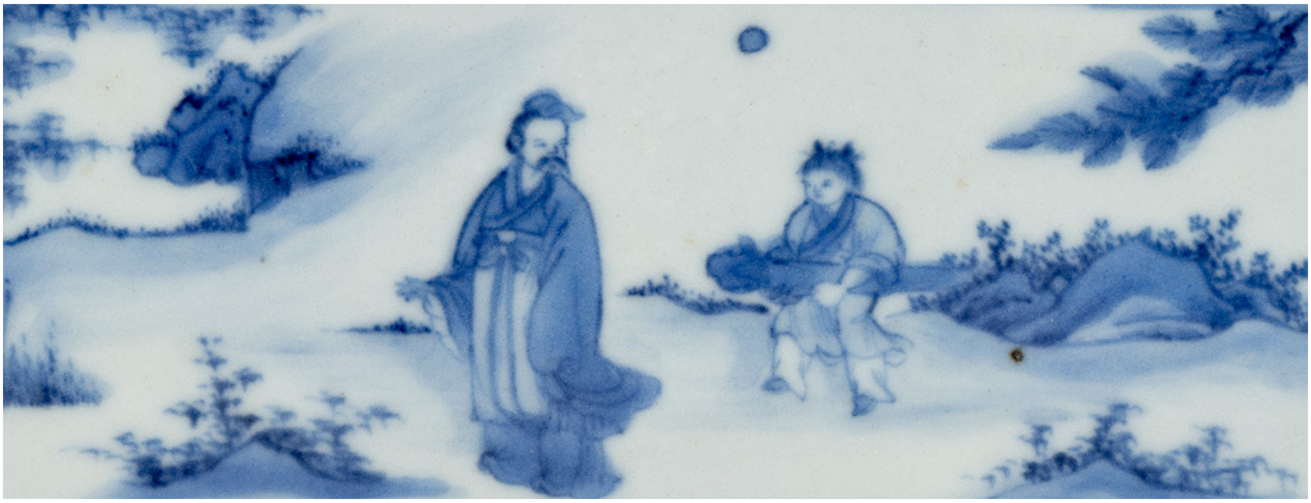
14.1cm high

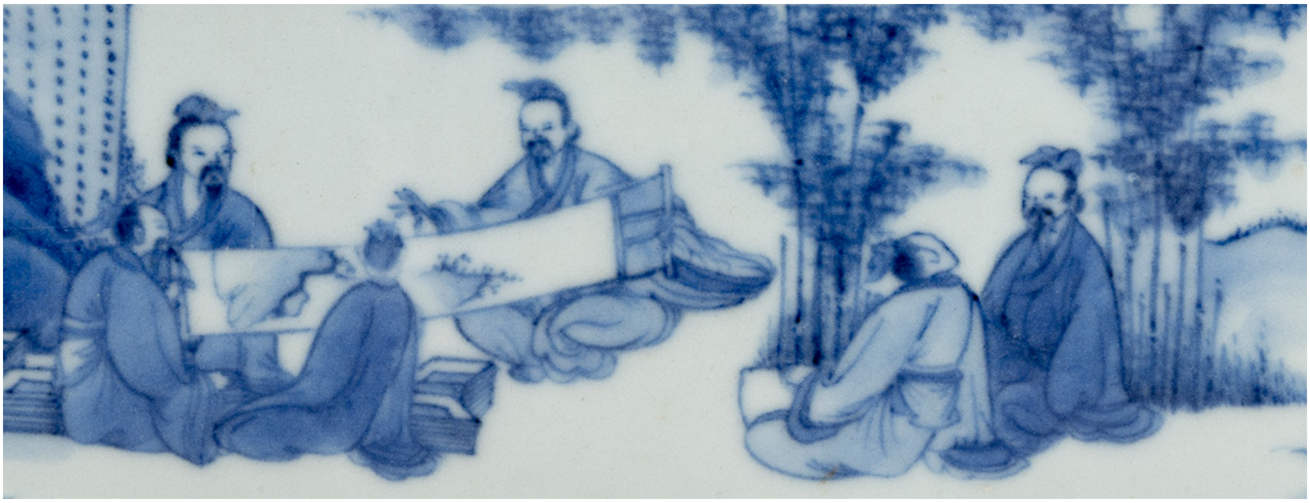
Provenance: Formerly in the collection of Mr Arie Mullieu, Amsterdam (by repute)

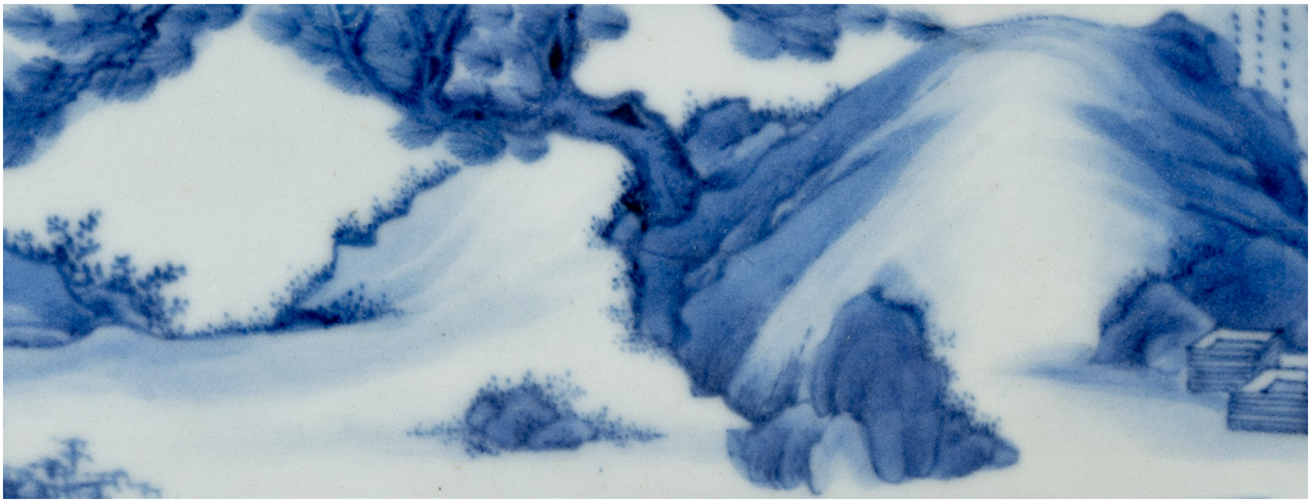
前阿姆斯特丹Arie Mullieu先生舊藏（據傳）



£300-500







281

RARE CHINESE BLUE AND WHITE 'SEVEN SAGES' TRIPOD INCENSE BURNER, TONGLU

MING DYNASTY, CHONGZHEN PERIOD

明崇禎 青花竹林七賢筒爐

the straight sides raised on three bracket feet, finely painted in a bamboo grove with four seated scholars discussing a *shanshui* landscape scroll painting, two others engaging in a conversation, the reverse with a scholar arriving with his boy attendant carrying a wrapped *qin*

10.2cm diameter

Provenance: J.A.N. Fine Art, London; acquired from a professor at Kyoto University, Japan, who has been collecting Oriental Art for over 50 years.

倫敦骨董商J.A.N. Fine Art；購自京都大學一收藏家教授，其收藏東方骨董藝術逾五十載。

Note: Seven Sages of the Bamboo Grove were a renowned group of Chinese scholars, poets, and musicians from the late Wei and Jin dynasty (circa 3rd century AD) who sought refuge from the political turmoil and social constraints of their time by retreating to a life of artistic and intellectual freedom in the natural seclusion of a bamboo grove. For related blue and white wares painted with this motif, all dated to the Ming dynasty, Chongzhen period, see an important and large brush pot, previously in the Marsh collection, sold at Bonhams Hong Kong, 27 November 2024, lot 8; Another large brushpot, sold at Sotheby's New York, 19 March 2024, lot 324; and a vase, sold at Bonhams London, 12 May 2016, lot 41.

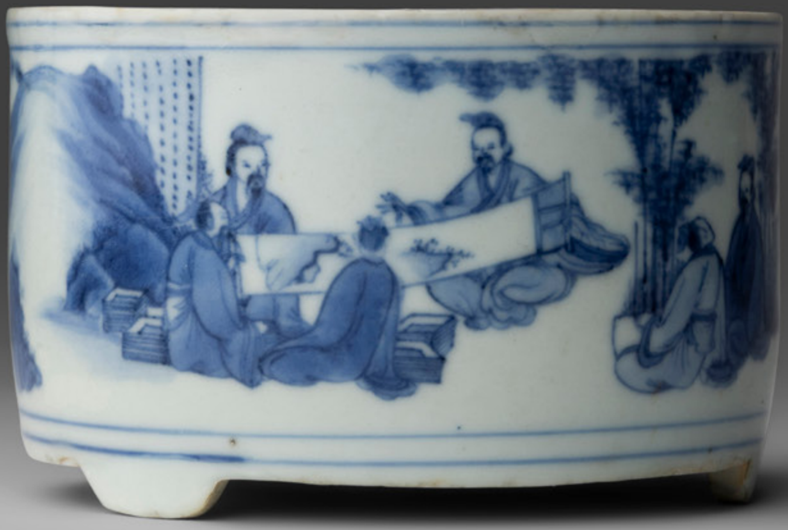
Also compare to a very rare blue and white tripod incense burner, *tonglu*, painted with *Luohan*, Ming dynasty, Chongzhen period, sold at Bonhams London, 10 November 2016, lot 30; See a comparable 'drunken scholar' *tonglu*, Ming dynasty, Chongzhen period, sold in this saleroom, 4 November 2022, lot 155.

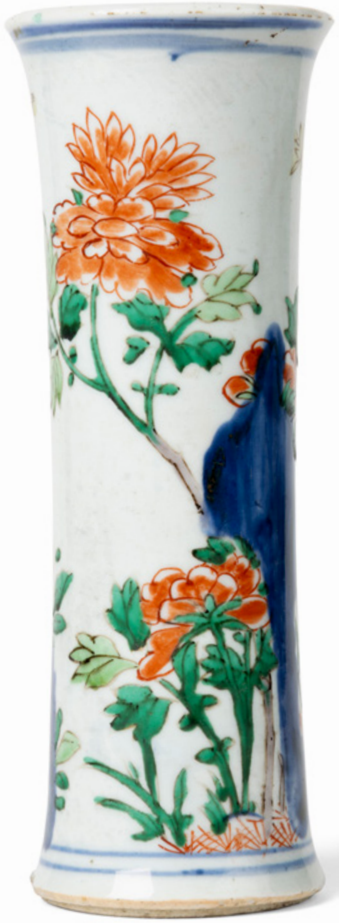
竹林七賢為魏末晉初的七位名士。他們為避政治紛擾與社會束縛，寄情山林，於竹林間追求藝術與思想自由，成為中國文人理想隱逸生活的象徵。

以竹林七賢爲題材，明崇禎年間製造之青花器，可參一例青花筆海，Marsh夫婦舊藏，2024年11月27日售於香港邦瀚斯，拍品8；另參件筆筒，2024年3月19日售於紐約蘇富比，拍品324；及一葫蘆瓶，2016年5月12日售於倫敦邦瀚斯，拍品41。

另參一例珍稀明崇禎青花羅漢紋三足筒爐，2016年11月10日售於倫敦邦瀚斯，拍品30；再參一件明崇禎青花高士醉酒三足筒爐，2022年11月4日售於本拍場，拍品155。

£3,000-5,000





282

CHINESE WUCAI BEAKER VASE

TRANSITIONAL PERIOD

過渡期 五彩花卉紋花觚

painted with floral and foliage stems issuing from rockwork between two pairs of underglaze blue bands

21cm high

£500-700

283

GROUP OF THREE CHINESE BLUE AND WHITE WARES

MING TO QING DYNASTY

明至清 青花瓜蝶綿綿紋罐(晚明)、青花克拉克蟋蟀花卉紋盤 及 青花描金礬紅彩蝶戀花紋盤 (共三件)

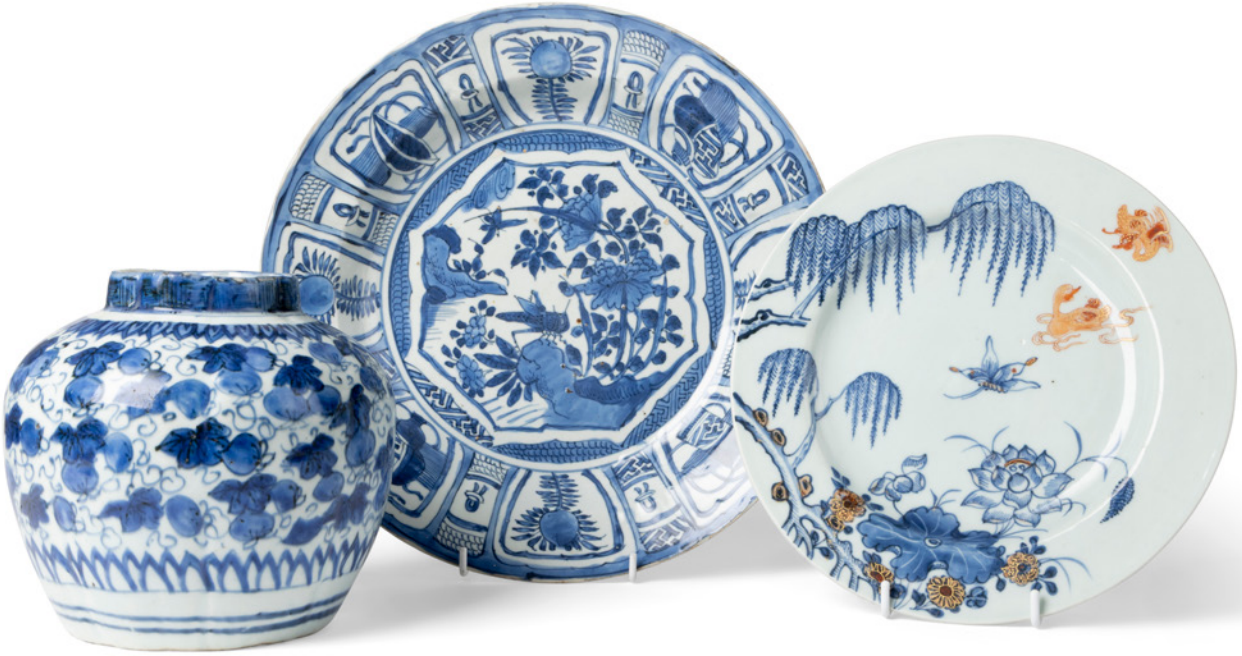
comprising: one late Ming dynasty rare jar painted with melons borne on tendrils; one 'Kraak' plate decorated with a mantis and flowers in the interior; and one iron-red and gilt decorated underglaze blue plate painted with butterfly, lotuses and pine tree (3)

largest 16.3cm wide

Provenance: Formerly in the Collection of Graham Slater; acquired from Bonhams London, 16 April 2025, lot 612 (part lot); together with Bonham's labels

前Graham Slater收藏；2025年4月16日售於倫敦邦翰斯，拍品612（其三），含邦翰斯籤

£800-1,200



284

CHINESE BLUE AND WHITE KOSOMETSUKE SHELL-FORM BOX AND COVER

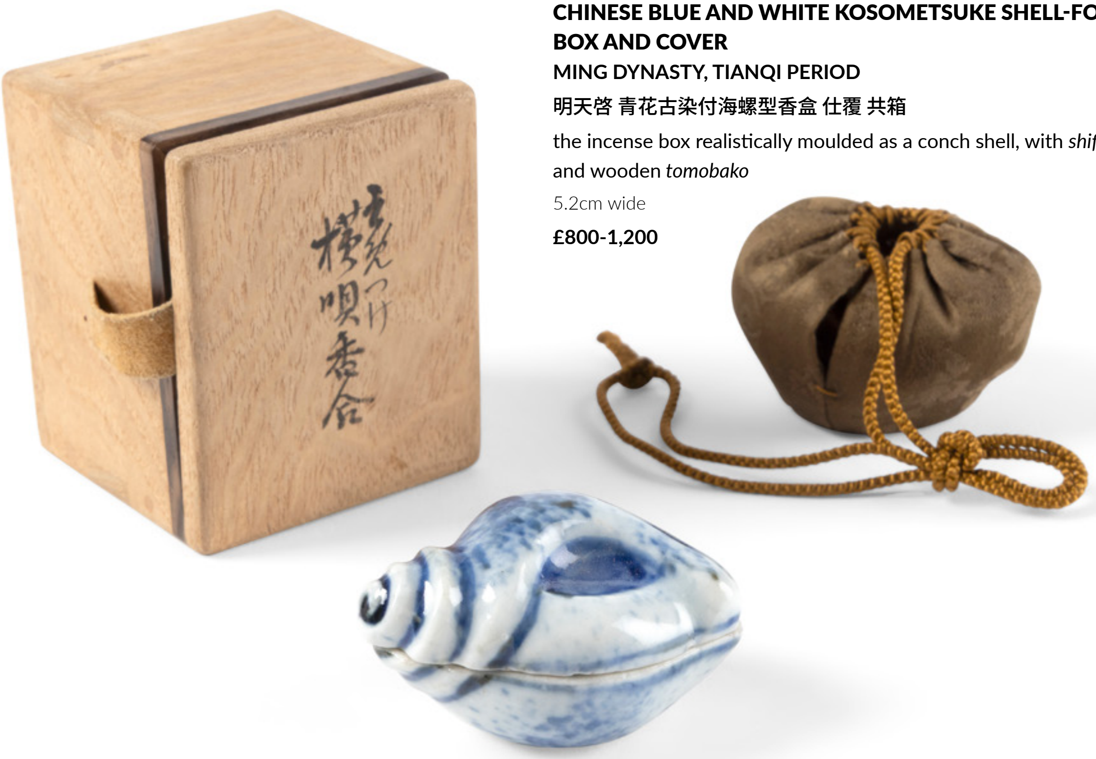
MING DYNASTY, TIANQI PERIOD

明天啓 青花古染付海螺型香盒 仕覆 共箱

the incense box realistically moulded as a conch shell, with *shifuku* and wooden *tomobako*

5.2cm wide

£800-1,200



285

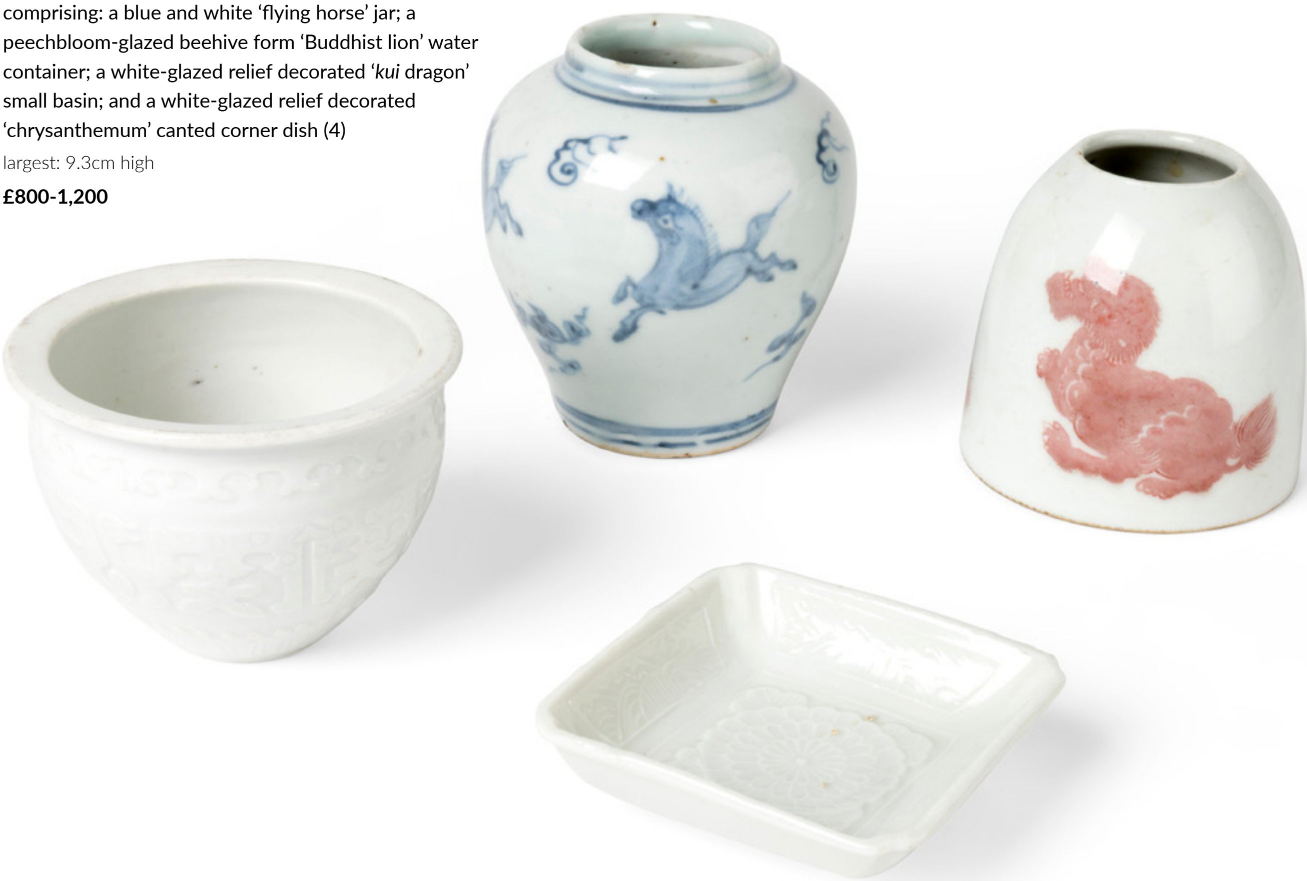
GROUP OF FOUR CHINESE PORCELAIN SCHOLAR'S OBJECTS

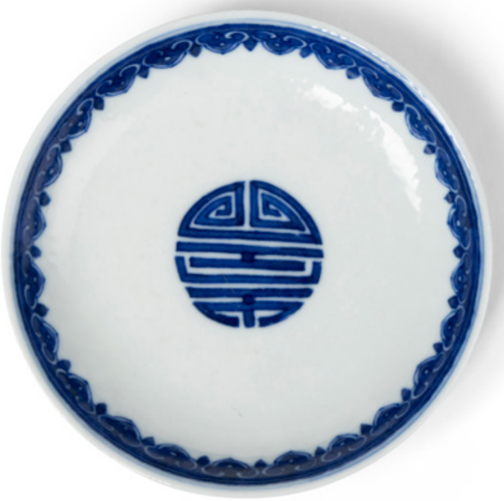
青花飛馬紋小罐、豇豆紅釉三獅紋馬蹄式水丞、白釉模印夔龍紋小缸 及 白釉模印菊紋委角方碟（共四件）

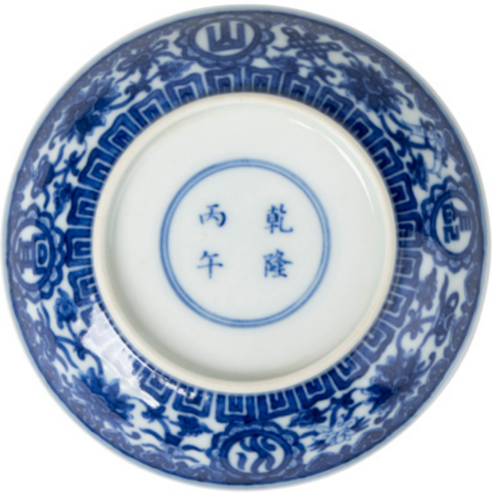
comprising: a blue and white 'flying horse' jar; a peechbloom-glazed beehive form 'Buddhist lion' water container; a white-glazed relief decorated '*kui* dragon' small basin; and a white-glazed relief decorated 'chrysanthemum' canted corner dish (4)

largest: 9.3cm high

£800-1,200







reverse

286

CHINESE BLUE AND WHITE ‘LONGEVITY’ SAUCER

QIANLONG MARK, 19TH-20TH CENTURY

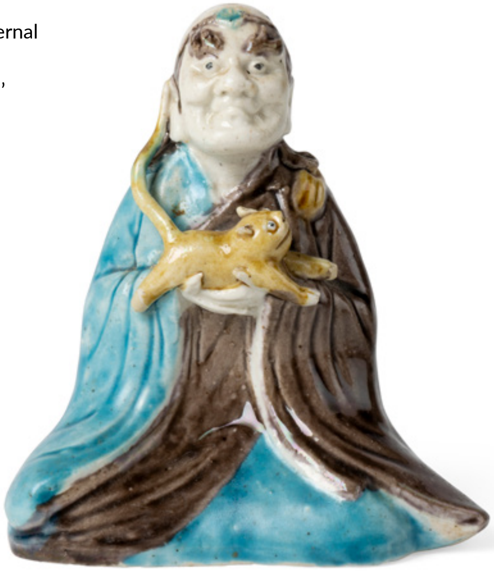
十九至二十世紀 乾隆丙午款 青花團壽「山高水長」八寶紋小碟

of circular form, the central medallion decorated with a *shou* roundel below *ruyi* border, external cavetto inscribed ‘Shan Gao Shui Chang’ in floral roundels on each side, interspaced with *ashtamangala* and scrolling lotus, the base inscribed with a four-character ‘Qianlong Bingwu’ mark (Bingwu Year in Qianlong reign), corresponding to 1786AD

10.2cm diameter

Note: A related example, in the form of a bowl, also with ‘Qianlong Bingwu’ mark, was in the Qing Court, and now in the National Taipei Museum, museum no. *Gu Ci* 故瓷011501N.

£500-700



287

CHINESE FAHUA FIGURE OF A SEATED ARHAT

QING DYNASTY

清 珐華伏虎羅漢座像

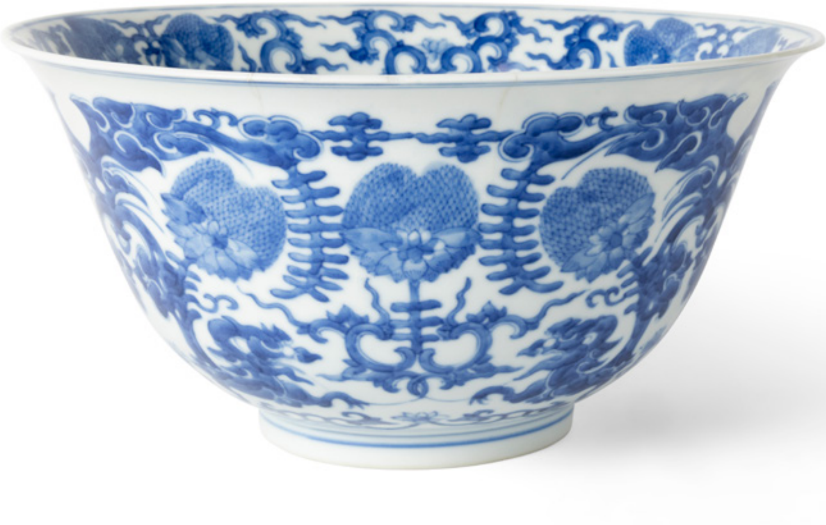
moulded with the seated luohan holding a tamed tiger in his hands before his chest, applied on his kasaya with aubergine and turquoise glaze, the tiger glazed in yellow

10.8cm high

Provenance: Private Scottish collection, Kinross; Inherited from the current owner’s father, who collected Chinese art for all his life.

蘇格蘭私人收藏，伯斯和金羅斯；繼承自現任藏家之父親，其一生收藏中國藝術。

£600-800



288

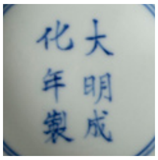
CHINESE BLUE AND WHITE ‘FRUIT’ BOWL

CHENGHUA MARK, QING DYANSTY

清 成化款 青花果紋碗

the exterior painted with three pairs of fruits on veins extending to stylised *kui*-dragon heads, central medallion and band under mouth rim of interior similarly decorated, the base inscribed with a six-character apocryphal Chenghua mark within double circle in underglaze blue

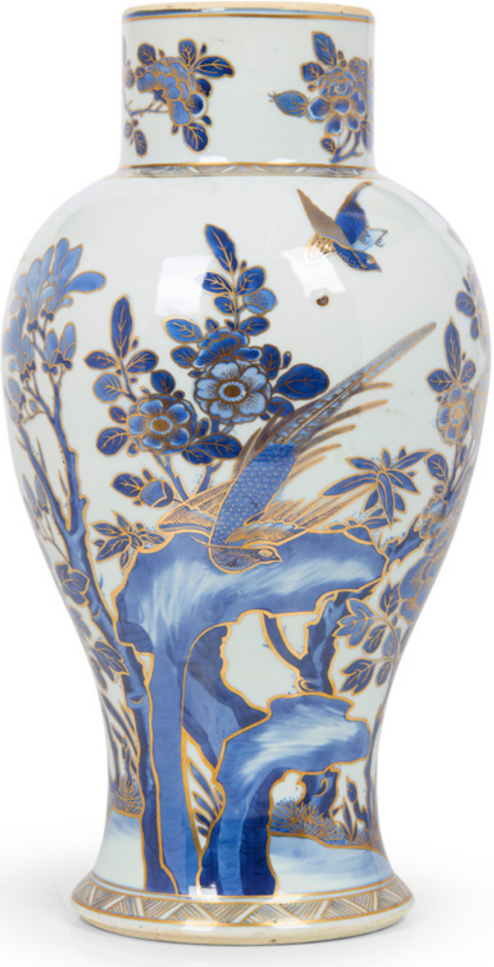
22.8cm diameter



Provenance: Private collection, London

倫敦私人收藏

£1,500-2,000



289

CHINESE UNDERGLAZE BLUE AND GLIT-DECORATED BALUSTER VASE

QING DYANSTY, 18TH CENTURY

清 青花描金花鳥紋瓶

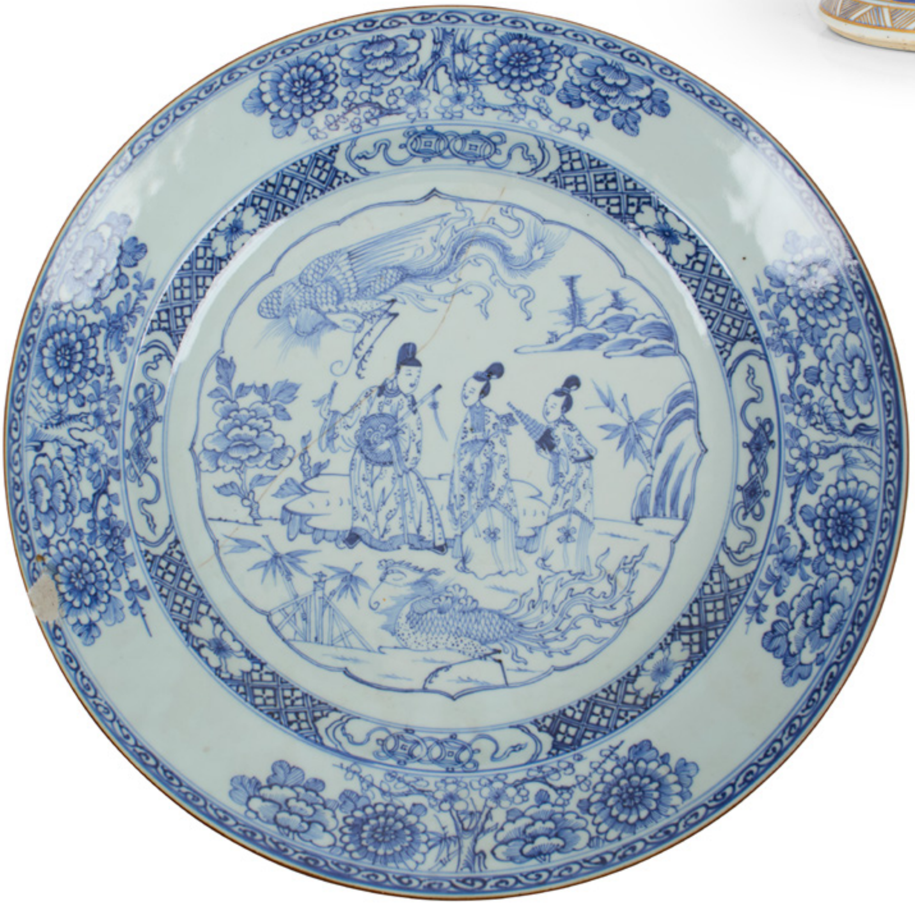
painted with a pheasant perched on a craggy rock amongst flowering bush, further with birds in flight

39.6cm high

Provenance: Private collection, Glasgow

格拉斯哥私人收藏

£400-600



290

CHINESE BLUE AND WHITE 'FIGURAL' CHARGER

QING DYNASTY, 18TH CENTURY

清 青花人物故事紋大盤

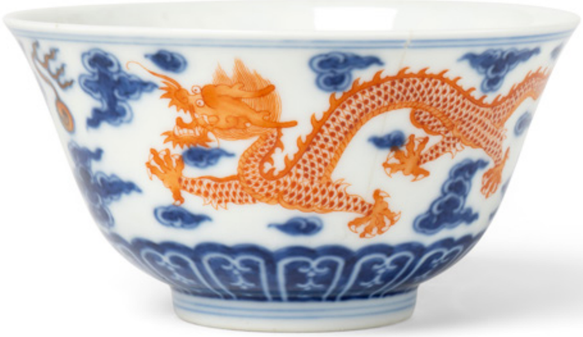
painted in the central medallion with three figures holding a flute, *sheng* musical instrument and *ruyi* sceptre respectively, peony bushes on the cavetto

42cm diameter

Provenance: Private Scottish collection, Edinburgh

蘇格蘭私人收藏，愛丁堡

£300-500



291

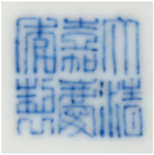
CHINESE IRON-RED AND UNDERGLAZE BLUE ‘DRAGON’ BOWL

QING DYNASTY, JIAQING MARK AND OF THE PERIOD

清嘉慶款及年代 青花礬紅彩五爪龍紋碗

decorated with two dragons pursuing pearls against a backdrop of clouds above lappet band above the foot, the base inscribed with a six-character Jiaqing mark in underglaze blue

11cm diameter



Provenance: Acquired from Bonhams Edinburgh, 19 June 2025, lot 90

2025年6月19日購自愛丁堡邦翰斯，拍品90

£600-800

292

LARGE CHINESE BLUE AND WHITE ‘LUDUAN’ INCENSE BURNER

MING DYNASTY OR LATER

明或以後 青花甪端大香薰

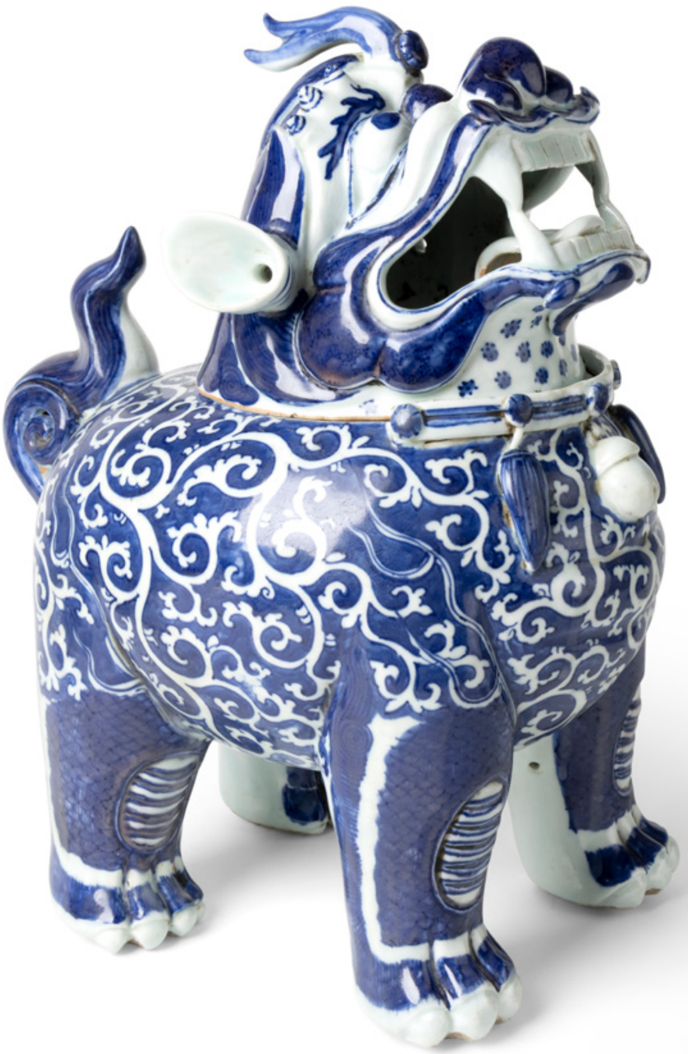
the mythical beast standing four-square, its round body painted with tendrils, the cover shaped as the animal’s head surmounted by a curved horn, the mouth agape, with bulging eyes and a snout-like nose

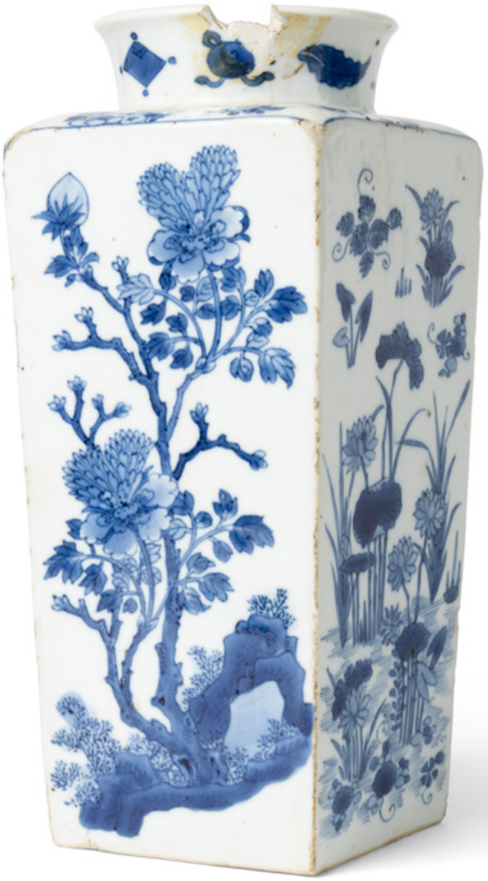
36cm high

Provenance: Formerly in the collection of Professor Madeleine Sergant (1942-2022), Belgium (by repute)

前Madeleine Sergant（1942-2022）教授藏品，比利時

£2,000-3,000





293

CHINESE BLUE AND WHITE SQUARE-SECTION VASE

QING DYNASTY, KANGXI PERIOD

清康熙 青花花卉紋方瓶

of tapered form rising to short flaring mouth, painted on each panel with floral bush

26.2cm high

£800-1,200

294

CHINESE IRON-RED AND UNDERGLAZE-BLUE GARLIC-HEAD VASE

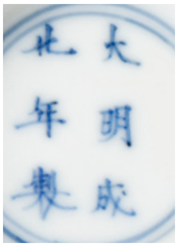
CHENGHUA MARK BUT QING DYNASTY, 18TH CENTURY

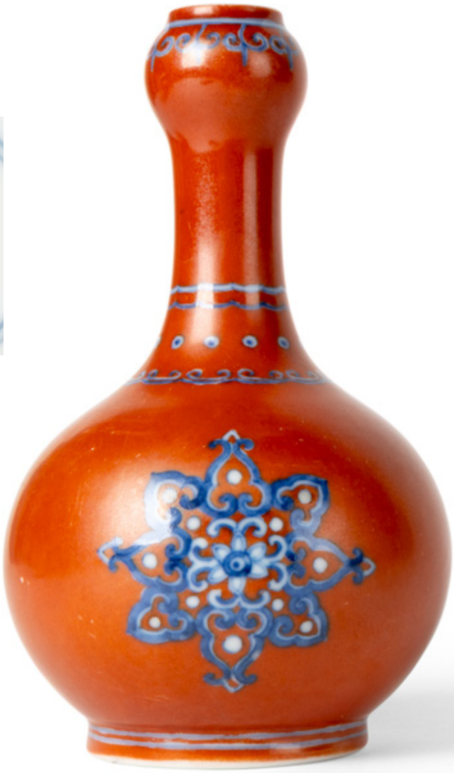
清 成化款 礬紅地青花番蓮紋蒜頭瓶

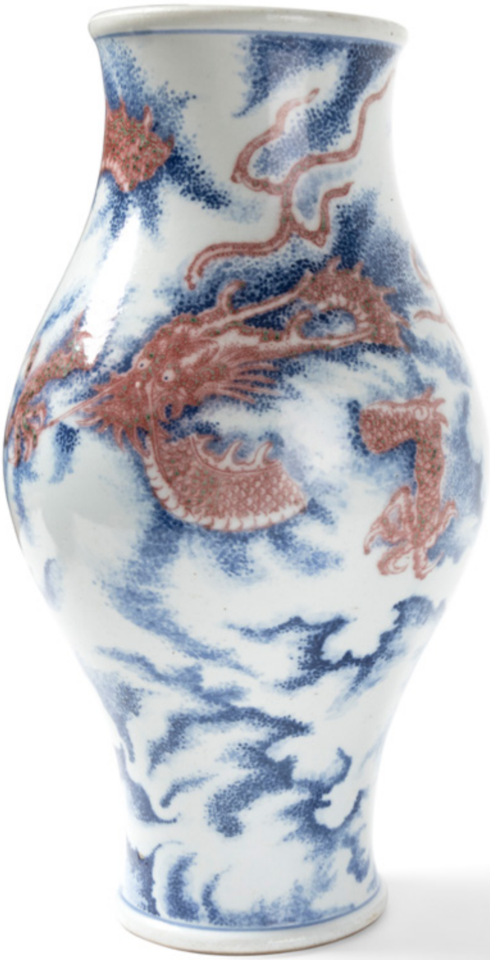
the globular body with three floral motifs below four decorative bands on the neck and one below the mouth, all reserved on a bright red ground, the base inscribed with a six-character Chenghua mark within double-circle in underglaze blue

11.5cm high

£1,000-1,500







295

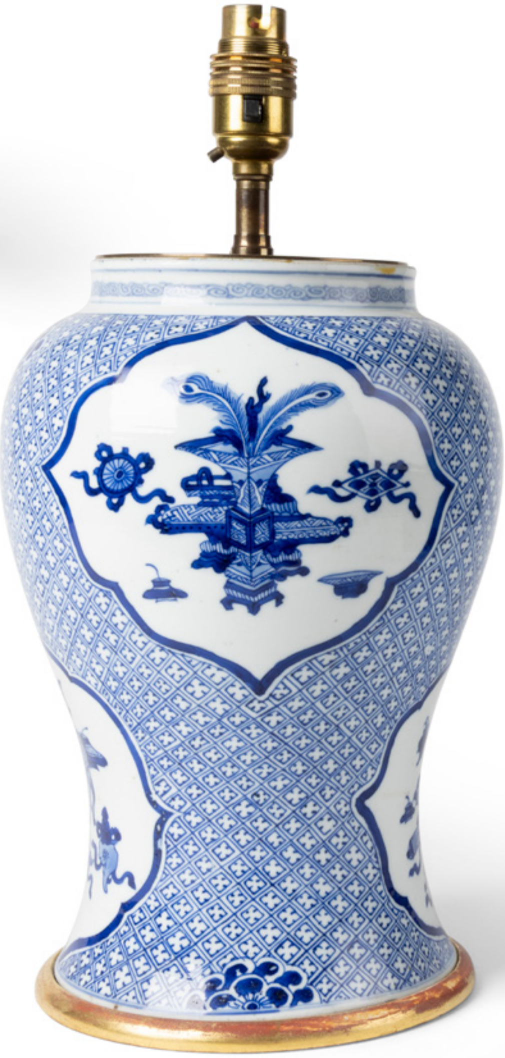
CHINESE COPPER RED WITH UNDERGLZE BLUE ‘DRAGON’ VASE

青花釉裏紅雲龍紋橄欖瓶

of ovoid form, finely painted with a red five-clawed dragon emerging from clouds

31.8cm high

£300-500



296

CHINESE BLUE AND WHITE ‘ANTIQUITIES’ VASE

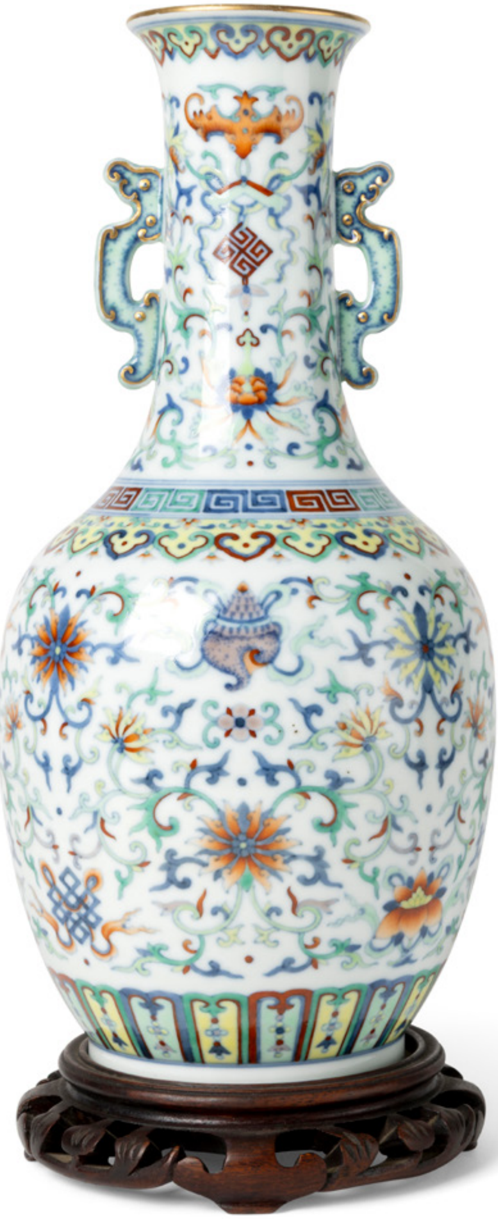
QING DYNASTY, KANGXI PERIOD

清康熙 青花博古紋瓶 包銅足及口

of baluster form, painted with cartouches containing *bogu* motifs, all reserved on a trellis ground, set with bronze base and lamp accessories

36.9cm high

£1,200-1,800



297

CHINESE DOUCAI 'ASHATAMANGALA' VASE

QING DYNASTY, JIAQING MARK, 19TH CENTURY

清 嘉慶款 鬥彩八吉祥纏枝蓮紋雙耳瓶 帶木座

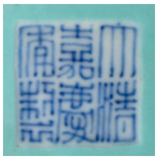
painted on the body with the Eight Buddhist Emblems alternating with lotus flower heads all interconnecting with scrolling tendrils, neck with bats holding auspicious pendants and flanked by a pair of stylised dragon handles, the base inscribed with a six-character Jiaqing mark, with a fitted wooden stand

30.8cm high

Provenance: Formerly in a private English collection

前英格蘭私人收藏

Note: See a related example, comparable in shape and decorations, but in underglaze blue, mark and period of Daoguang, is in the Palace Museum, Beijing, accession no. *Xin* 新00085591.



£2,000-3,000

298

PAIR OF CHINESE PUCE-ENEMELLED AND UNDERGLAZE BLUE BRUSH WASHERS

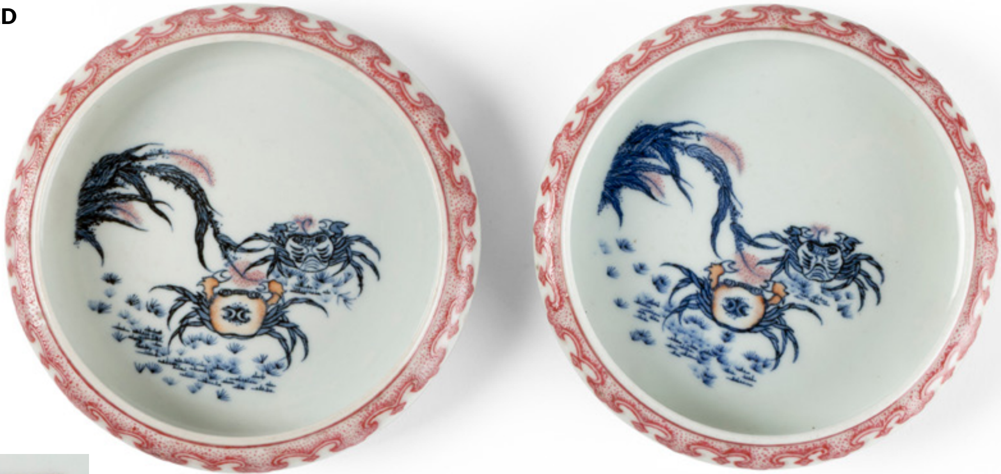
20TH CENTURY

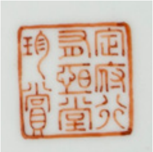
二十世紀「定府行有恒堂珍賞」底款
青花加彩蟹藻紋筆洗(共兩件)

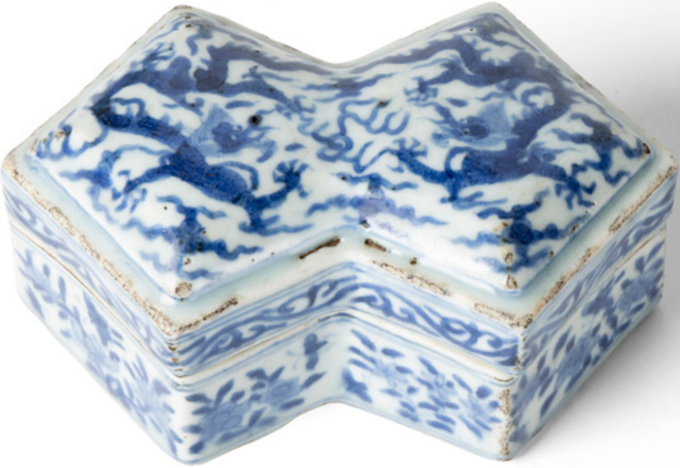
each of compressed form, painted in the interior with two crabs and aquatic plants, outer mouth rim with a *ruyi* shoulder band, the base inscribed with an eight-character 'Dingfu Xingyouhengtang zhenshang' (installed in the [Prince's] official residence, the Hall of Constancy, to be treasured and enjoyed) mark in iron-red (2)

14.7cm diameter each

£300-500







299

CHINESE BLUE AND WHITE 'DOUBLE LOZENGE' BOX

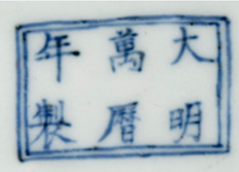
WANLI MARK, MING DYNASTY

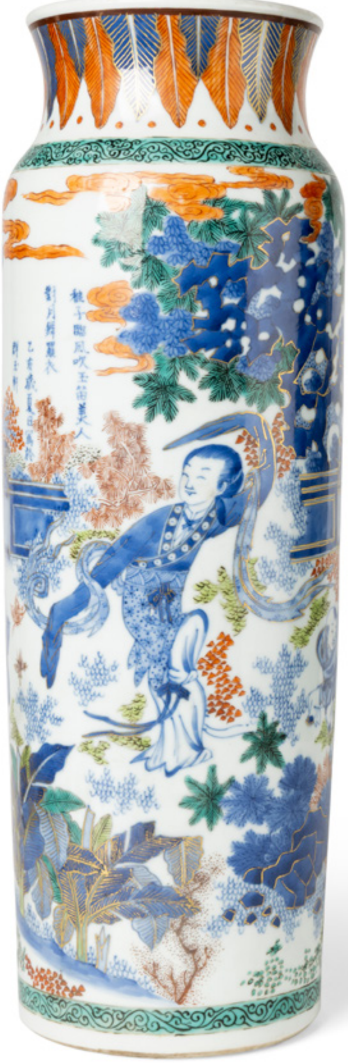
明 萬曆款 青花雙龍戲珠紋方勝型蓋盒

painted on the domed cover with a pair of confronting dragons chasing a flaming pearl, sides with flowers, base of the box inscribed with a six-character Wanli mark within two panels

15cm wide

£800-1,200





300

LARGE CHINESE BLUE AND WHITE VASE

QING DYNASTY

清 青花加彩仕女舞蹈圖筒瓶

of tapered form, painted with a lady dancing under the moon in a garden, with an associated poem, the reverse with boys at play, possibly enamel later added

47cm high

Provenance: Acquired from an antique dealer in Brussels, Belgium (by repute)

購自比利時布魯塞爾骨董商(據傳)

£2,000-3,000

301

CHINESE DOUCAI ‘DOUBLE LOTUS’ BOWL

DAOGUANG MARK

道光款 鬥彩並頭蓮紋碗

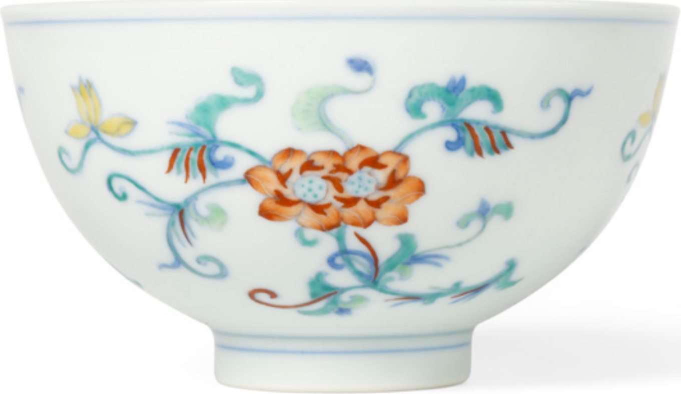
the exterior finely painted in underglaze blue with delicate outlines and brightly enamelled in vivid iron-red, yellow and green with three meanders of double-headed lotus issuing from foliate scrolls bordered by fine lines of underglaze blue, the base inscribed with a six-character Daoguang mark in underglaze blue

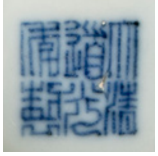
12.3cm diameter

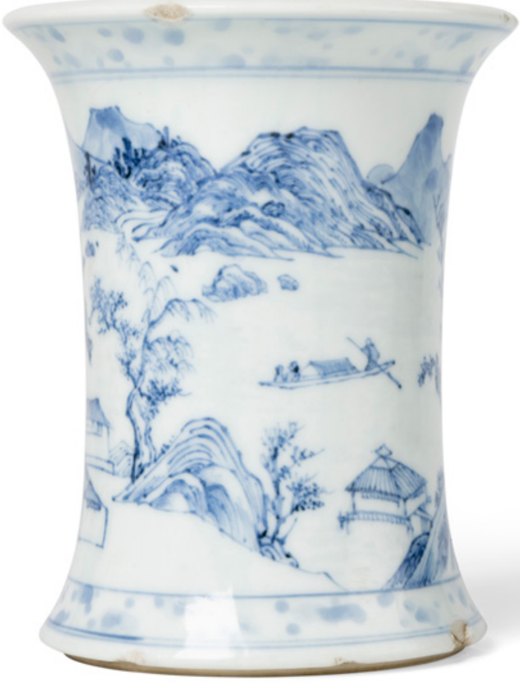
Note: The motif of twin lotus flowers on one stalk provides the rebus for *bingdi tongxin* 並蒂同心, ‘May you have a harmonious marriage and share the same ideas’. In the horticulturalist Chen Haozi’s 陳淏子 (1612-?) book, *The Flower Mirror* (Hua jing 花鏡), he wrote that ‘both among red and white flowers, there are those with one stem and two flowers’. Compare to a double ‘double lotus’ bowl, seal mark and period of Daoguang, sold at Sotheby’s New York, 21 September 2022, lot 220.

並頭蓮又稱並蒂蓮，代表並蒂同心，有男女好合或夫妻恩愛的美好寓意。清人陳淏子《花境·荷花》云：「並頭蓮，紅白具有，一幹兩花」。參一例清道光款及年代鬥彩折枝並蒂蓮紋盌，2022年9月21日售於紐約蘇富比，拍品220。

£2,000-3,000







302

CHINESE BLUE AND WHITE GU-SHAPE ‘LANDSCAPE’ VASE

QING DYNASTY, KANGXI PERIOD

清康熙 青花山水紋花觚

of waisted cylindrical form, painted around the body with *shanshui* landscape between two dotted bands

14.3cm high

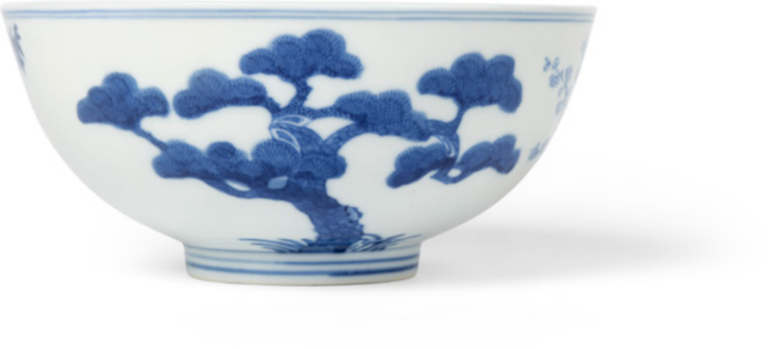
£1,000-1,500

303

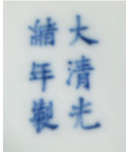
CHINESE BLUE AND WHITE 'THREE FREINDS OF WINTER' BOWL

GUANGXU MARK, 19TH-20TH CENTURY

十九至二十世紀 光緒款 青花歲寒三友圖碗

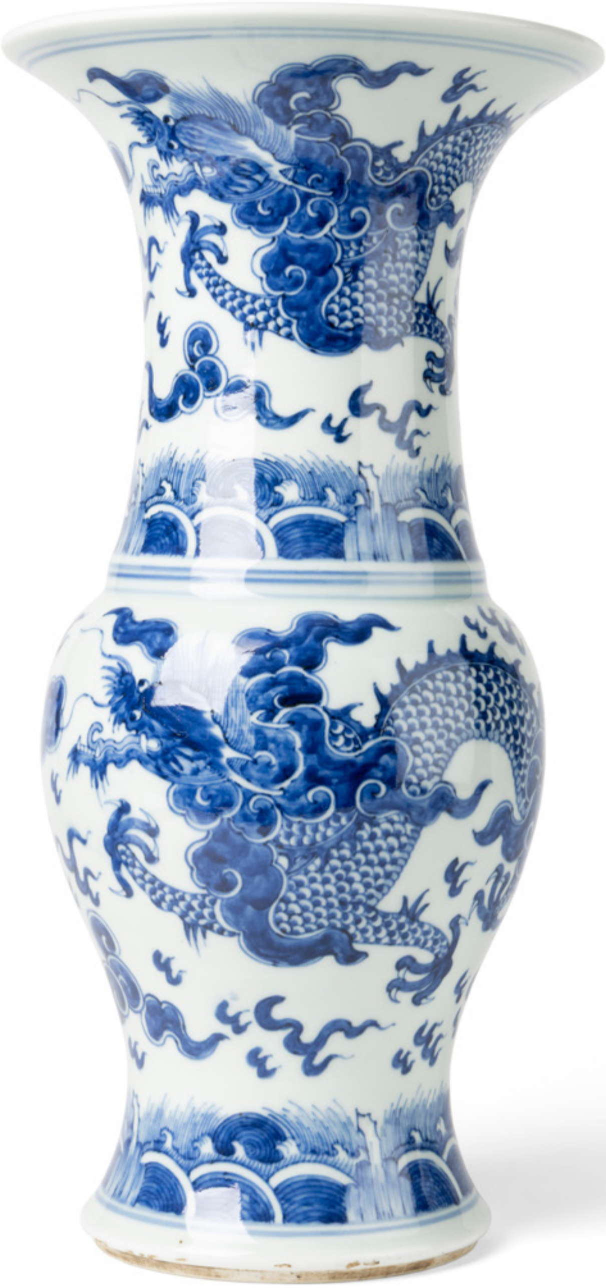


painted on the exterior with pine tree, bamboo groves, and prunus, the base inscribed with a six-character Guangxu mark in underglaze blue



7.3cm diameter

£800-1,200



304

CHINESE BLUE AND WHITE 'DRAGON' YEN-YEN VASE

QING DYNASTY

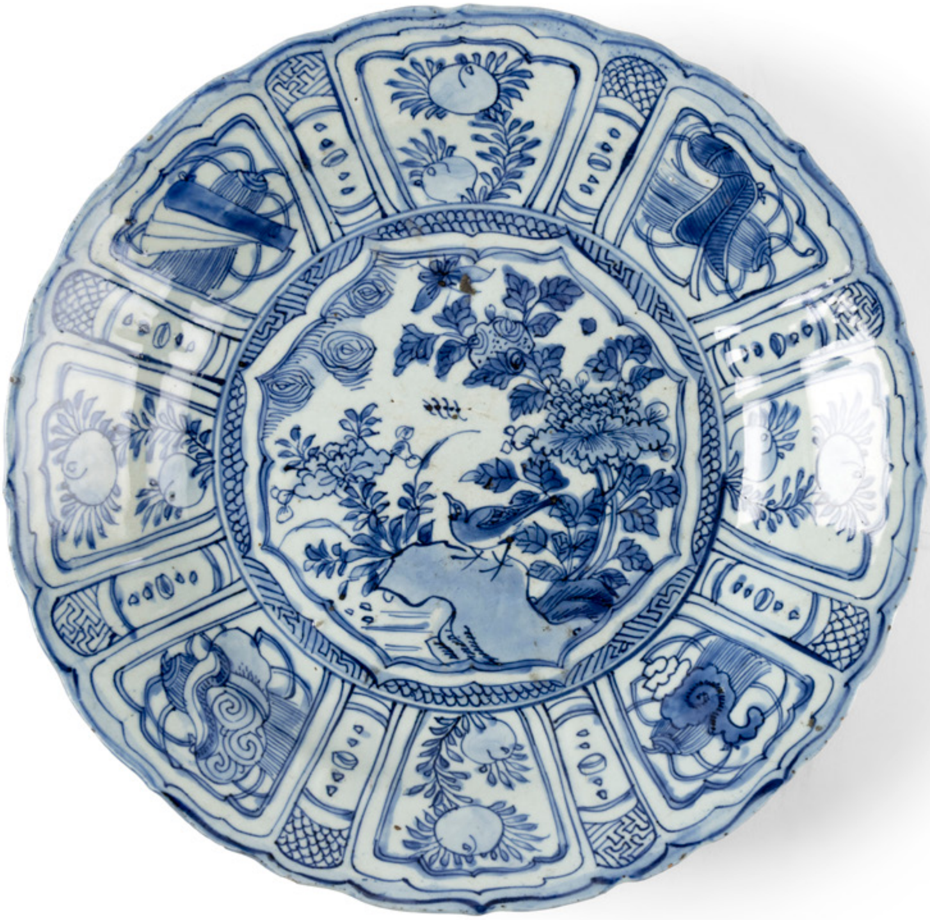
清 青花龍趕珠紋鳳尾尊

similarly painted on the body and trumpeted neck with dragons chasing flaming pearls above chashing waves, the base painted with a double-circle

38cm high

£500-700

PRIVATE SCOTTISH COLLECTION (LOTS 305-308)



305

CHINESE BLUE AND WHITE 'KRAAK' CHARGER

MING DYANSTY

明 青花克拉克花鳥圖大盤

painted in the central medallion with a bird perching on a rock amidst flowers, enclosed by eight panels containing cartouches with auspicious objects, fruits and flowers

35.3cm diameter

Provenance: Private Scottish collection

蘇格蘭私人收藏

£400-600

306

CHINESE FAMILLE ROSE MOULDED 'COCKEREL' TEAPOT WITH COVER

QING DYNASTY, YONGZHENG PERIOD

清雍正 粉彩富貴功名圖帶蓋茶壺

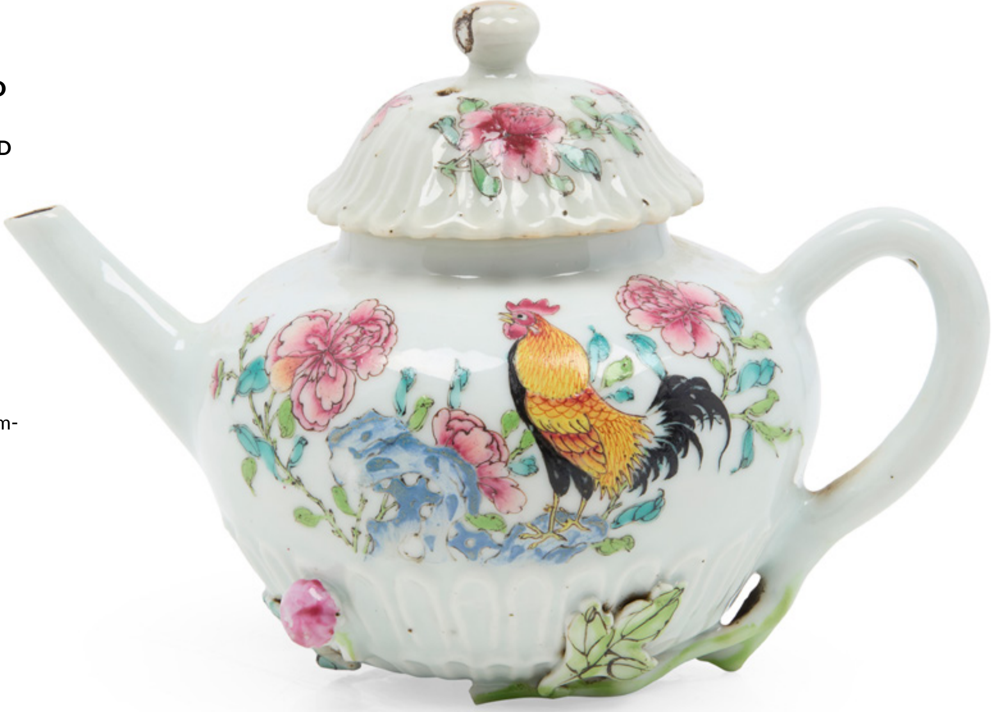
moulded with flowering vines issuing from the base to above the foot further with a row of chrysanthemum petal band on relief, the body finely painted to each side with a large crowing black-tailed cockerel standing on blue rockwork amidst peony sprays, the chrysanthemum-moulded cover with similar floral sprays

15.8cm wide

Provenance: Private Scottish collection

蘇格蘭私人收藏

£300-500



307

PAIR OF LARGE CHINESE BLUE AND WHITE ‘BUDDHIST LION’ BOTTLE VASES

QING DYNASTY, 19TH CENTURY

清 青花佛獅戲繡球紋長頸大瓶（一對）

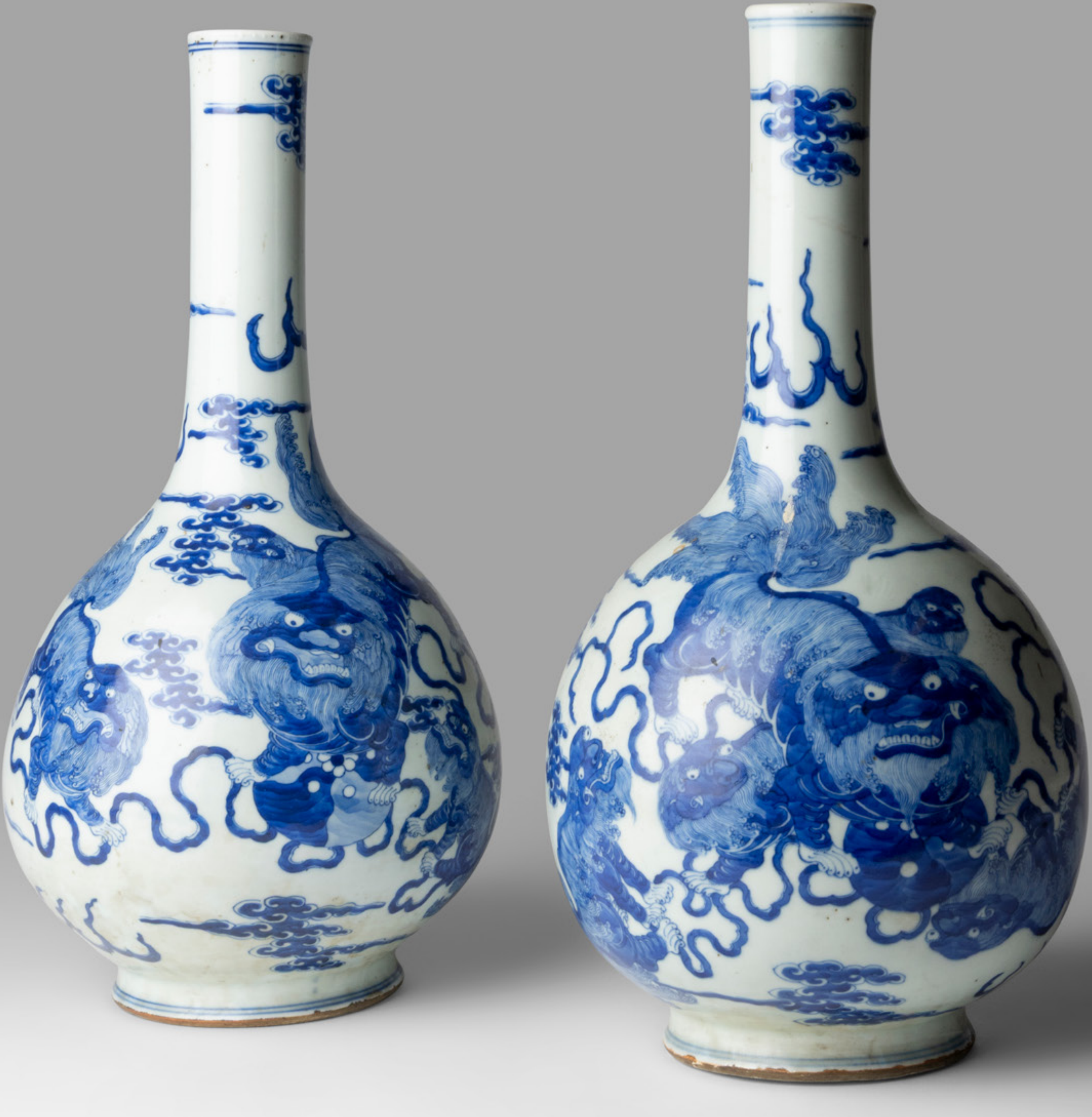
each thickly potted with the globular body rising to a tall cylindrical neck with a lipped rim, painted with four Buddhist lions pursuing beribboned flower ball amidst flame scrolls, the base painted with a double ring centring the recessed base (2)

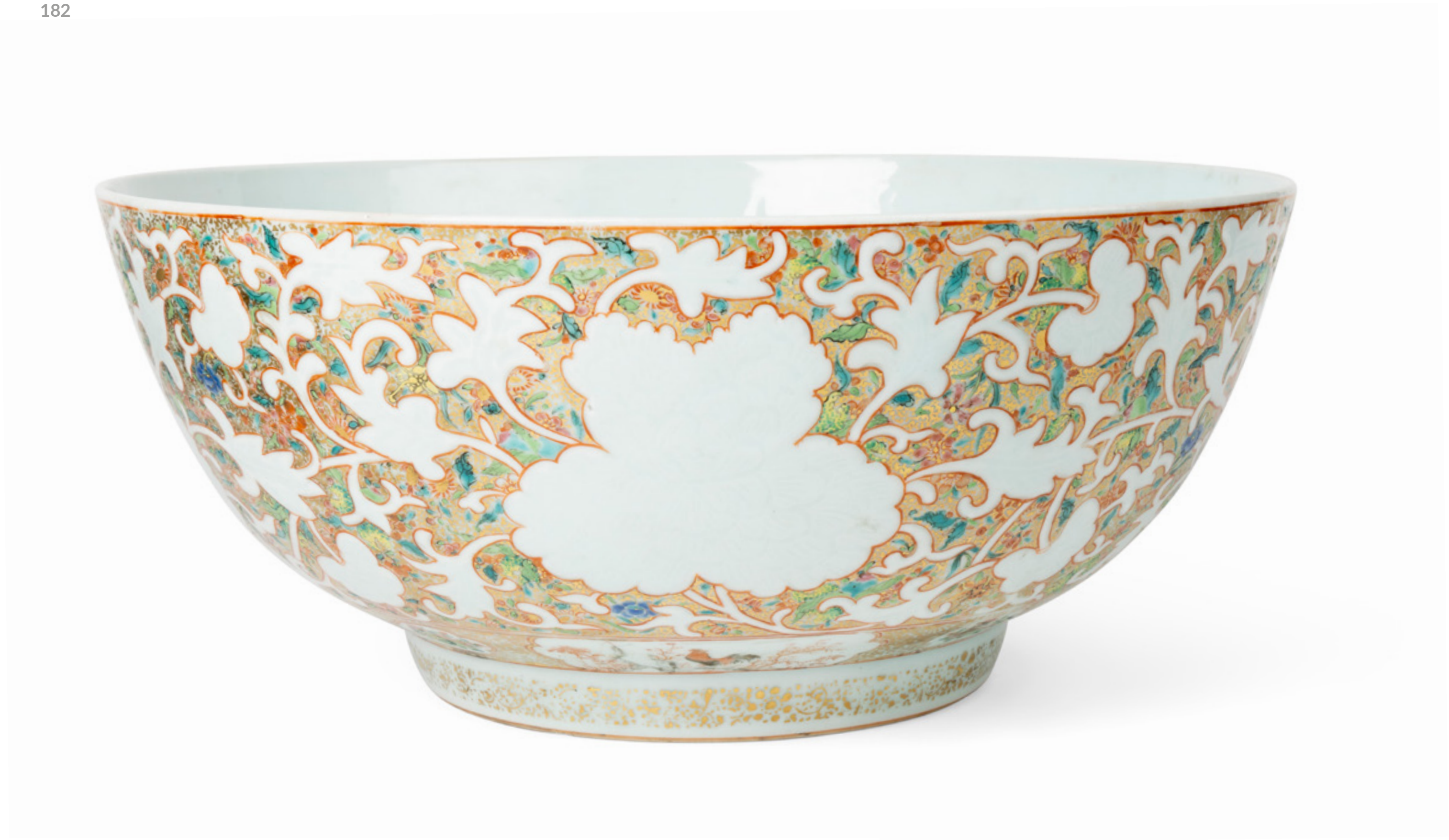
45.6cm high each

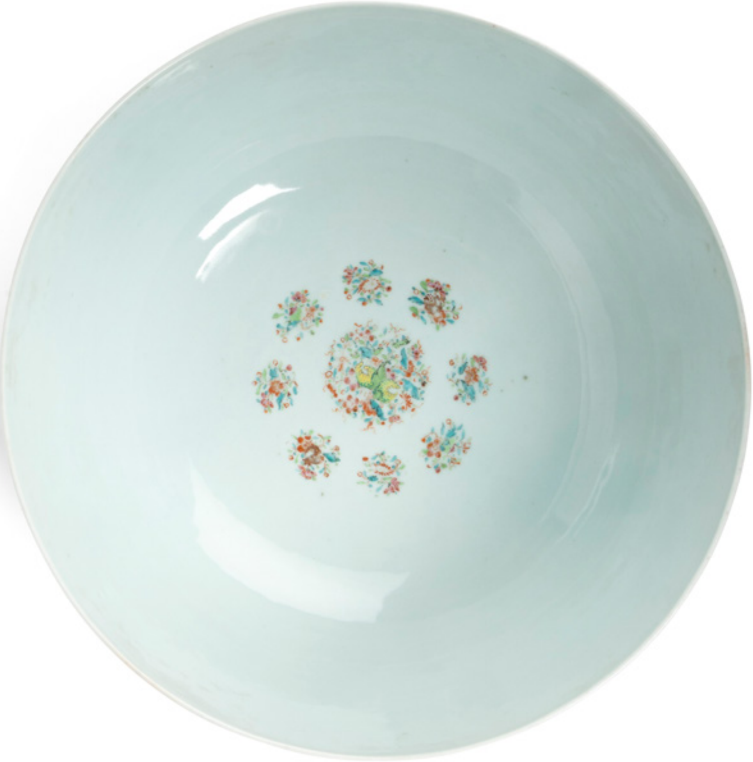
Provenance: Private Scottish collection

蘇格蘭私人收藏

£600-800







interior

308

CHINESE EXPORT GILT-GROUND FAMILLE ROSE PUNCH BOWL

QING DYNASTY, 18TH CENTURY

清 外銷粉彩描金劃花牡丹紋大碗

moulded and carved in slight relief with leafy blossoming poenies on the exterior reserved on a gilded tendrill ground further with floral, the interior with roundels of flowers

39.4cm diameter

Provenance: Private Scottish collection

蘇格蘭私人收藏

£600-800

309

CHINESE WUCAI ‘FLORAL’ HEXAGONAL VASE

QING DYNASTY, KANGXI PERIOD

清康熙 五彩壽字花卉紋六方花觚

of six-faceted *gu* form, decorated to the mid-section with panels of stylised *shou* characters, set between larger panels of flowers to the top and bottom

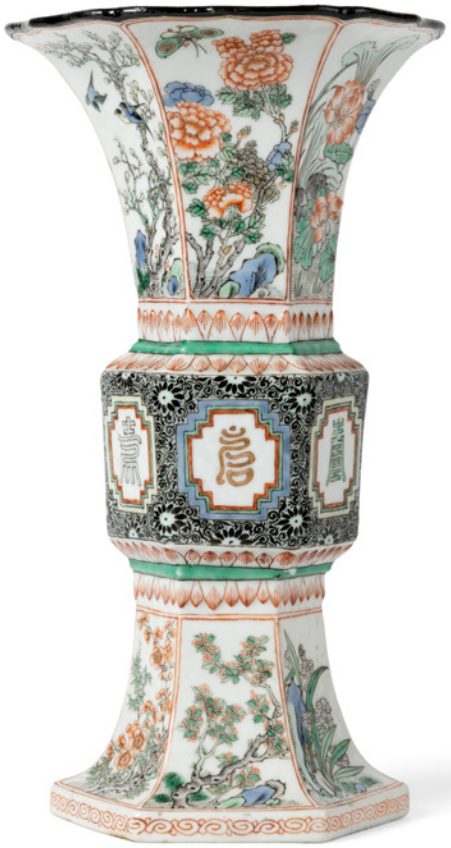
31.5cm high

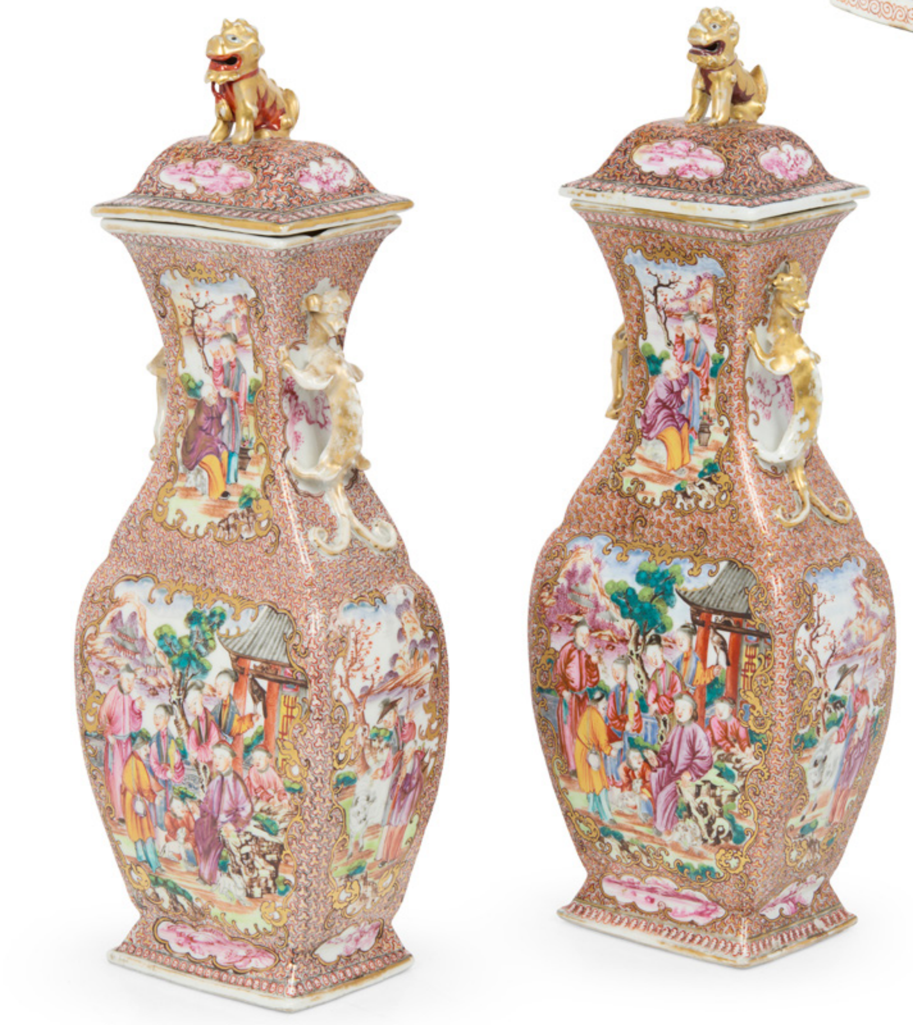
Provenance: Base with three paper labels: one circular: ‘Collezione Mangialupo’; one square ‘RG’ with a crown; and one inscribed ‘1951’

底含籤三枚：‘Collezione Mangialupo’、‘RG’ 及 一書 ‘1951’

Note: A comparable example was sold at Christie’s London, 20 Feb 2020, lot 88; Also see similar pair of examples, soldt ath the same saleroom, 12 Mar 2014, lot 584.

£2,000-3,000





310

PAIR OF CHINESE EXPORT FAMILLE ROSE VASES WITH COVERS

QING DYNASTY, QIANLONG PERIOD

清乾隆 外銷粉彩人物紋螭龍耳帶蓋方瓶（一對）

each of four-sectioned baluster form, decorated in the cartouches with figures against a diaper ground, flanked on the waisted neck with a pair of gilded moulded *chi* dragons as handles, the domed cover topped with a seated lion as finial (2)

35.5cm high each

Provenance: Private Scottish collection from the Channel Islands

蘇格蘭私人收藏，海峽群島

Note: Comparable pair of examples, larger in size (heights 44cm and 43cm), were sold at Christie’s Paris, 9 Jun 2015, lot 313.

£800-1,200

311

CHINESE FAMILLE VERTE 'FIGURAL' CIRCULAR PLAQUE

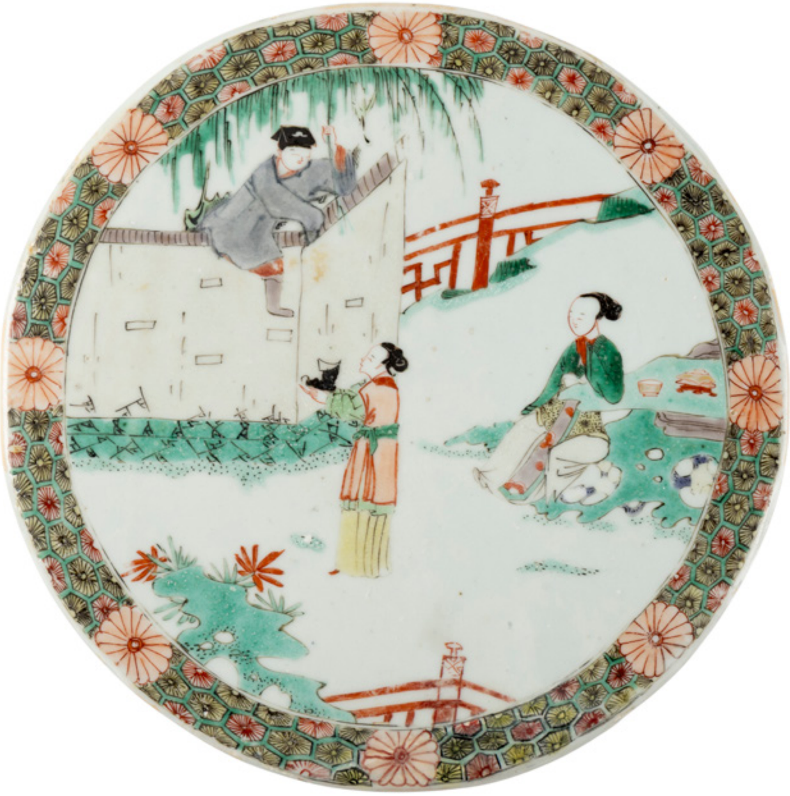
QING DYNASTY, KANGXI PERIOD

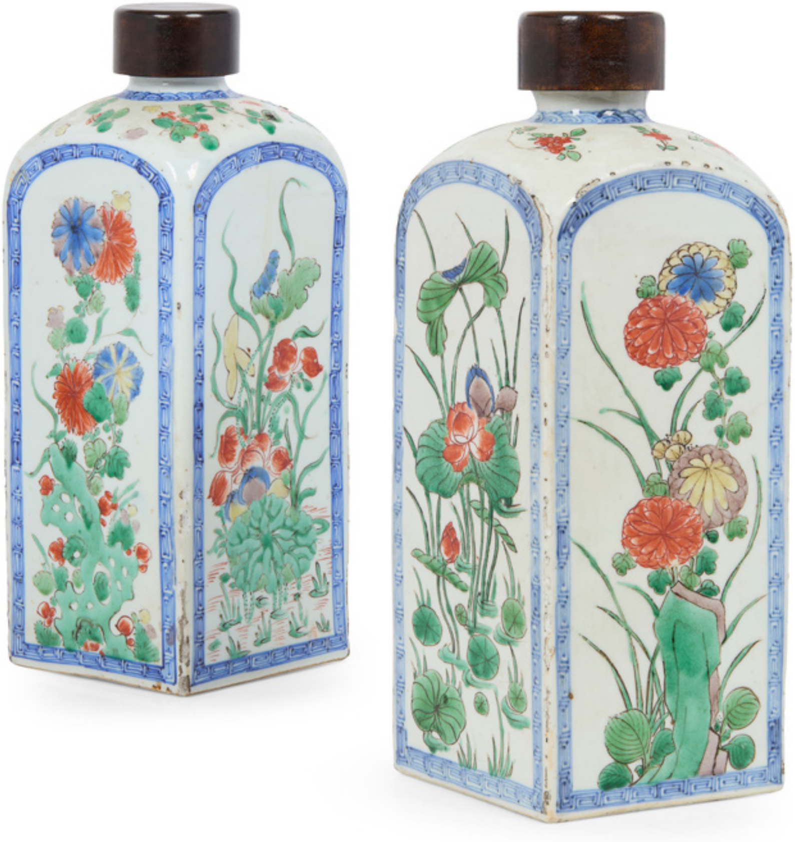
清康熙 綠彩西廂記人物故事紋瓷板

painted with a scene from the classical novel *Romance of the Western Chamber* with a male figure climbing over a wall to a garden with a seated lady and her female attendant

22.3cm diameter

£1,200-1,800





312

PAIR OF CHINESE FAMILLE VERTE SQUARE-SECTION BOTTLES

QING DYNASTY, KANGXI PERIOD

清康熙 綠彩花卉紋方瓶 (一對)

each with panels of flowering plants on each side, the key fret borders in cobalt blue, with later wood covers (2)

28cm high each

Provenance: Private Scottish collection, Edinburgh

蘇格蘭私人收藏，愛丁堡

Note: A comparable pair of famille verte gin bottles, with bogu and floral motifs, Qing dynasty, Kangxi period, sold at Christie's New York, 21 Jan 2009, lot 19.

£800-1,200

313

CHINESE FAMILLE VERTE ‘QILIN AND PHOENIX’ DISH

QING DYNASTY, KANGXI PERIOD

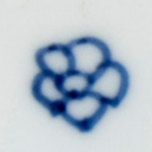
清康熙 五彩麒麟鳳凰紋花口盤

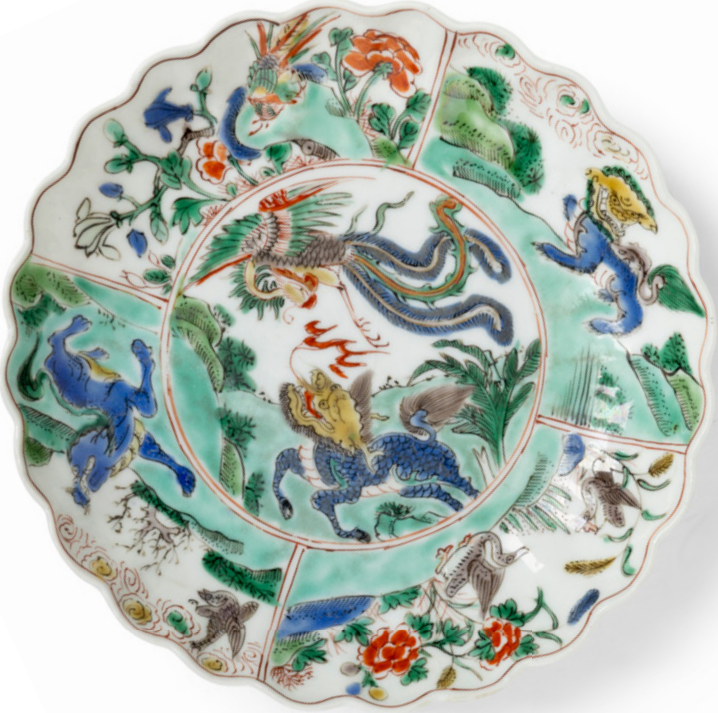
of lobed form with foliated mouth, decorated in the central medallion with a *qilin* below a phoenix in flight amongst rocks and plantain trees, surrounded by four fan-shaped panels further with mythical beasts, and geese, pheasant, the base painted with a floral mark within a double circle in underglaze blue

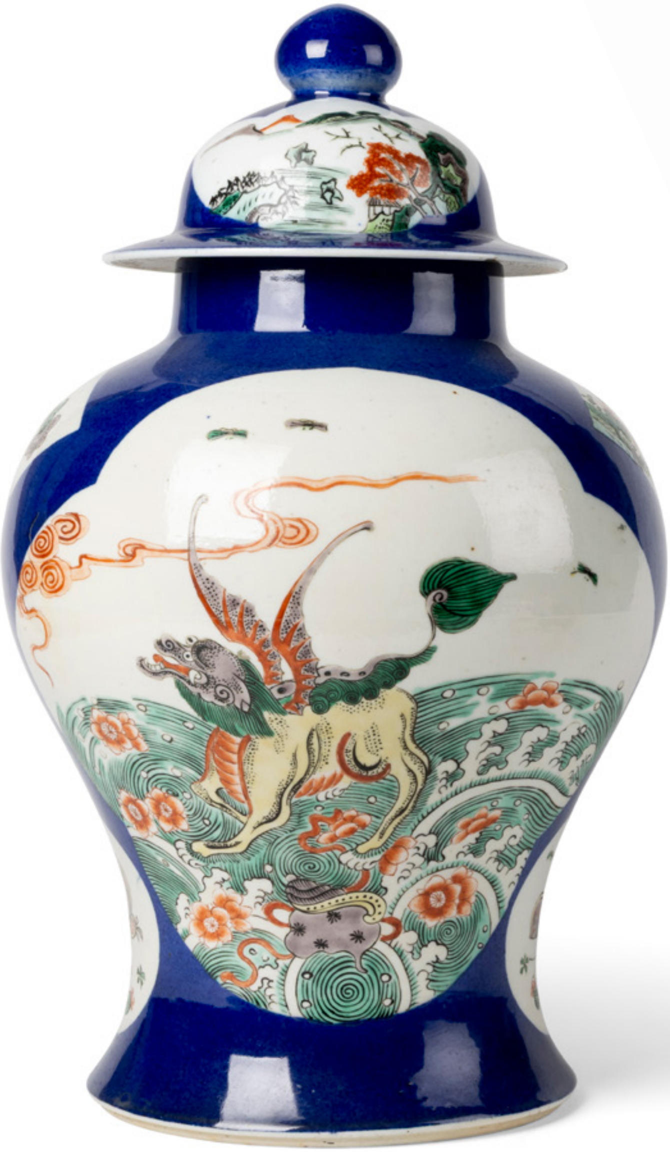
15.7cm diameter

Note: A closely comparable example, sold at Christie’s London, 6 Nov 2019, lot 30

£1,200-1,800







314

CHINESE POWDER-BLUE-GROUNED FAMILLE VERTE VASE WITH COVER

QING DYNASTY, 19TH CENTURY

清 灑藍地開光綠彩海水瑞獸紋蓋罐

of baluster form, painted in two cartouches with mythical beasts standing on crashing waves reserved on a blue ground, the base painted with a double-circle

40.5cm high

Provenance: Private Scottish collection, Argyll

蘇格蘭私人收藏,阿盖尔

£400-600

315

CHINESE RUBY-GROUND YANGCAI 'FLORAL' BOWL

YONGZHENG MARK, 19TH-20TH CENTURY

十九至二十世紀 雍正款 胭脂紅地洋彩花卉紋小碗 帶織錦包袱及藤編盒

finely potted with rounded sides rising from a short straight foot and everted rim, painted in brilliant 'yangcai' enamels, the details picked out in black, with chrysanthemum, mallow and other flowers, all reserved on a rich ruby-red ground, the base inscribed with the four-character Yongzheng mark in underglaze blue within a double square, with a pouch and rattan box

12.9cm diameter

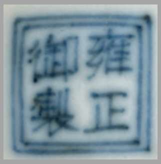
Provenance: Formerly in the Dutch collection of L. Jonker (18.06.1938 - 18.03.2023)

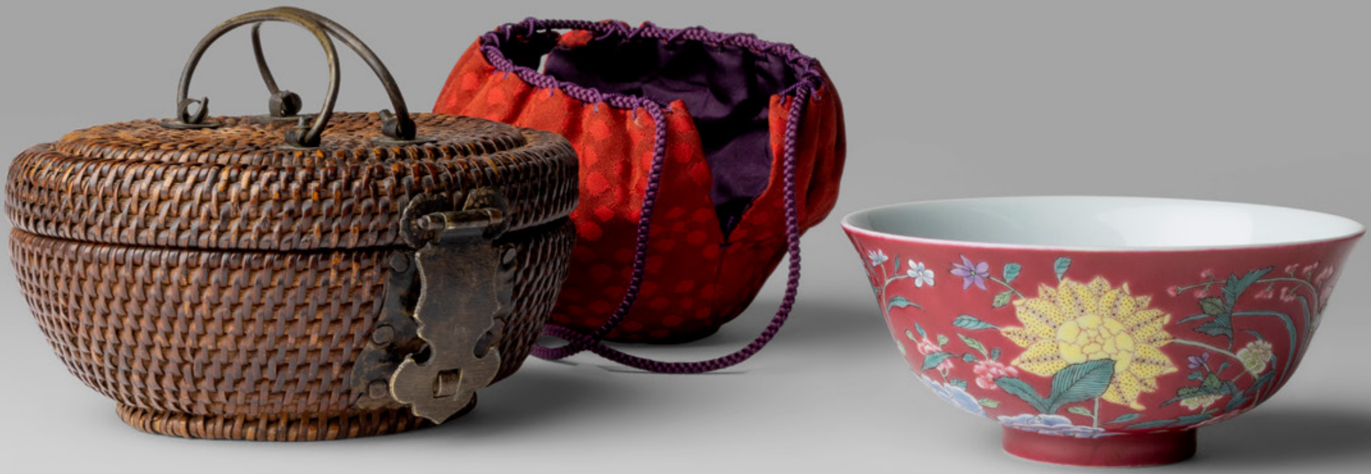
前荷蘭L.Jonker仕紳收藏

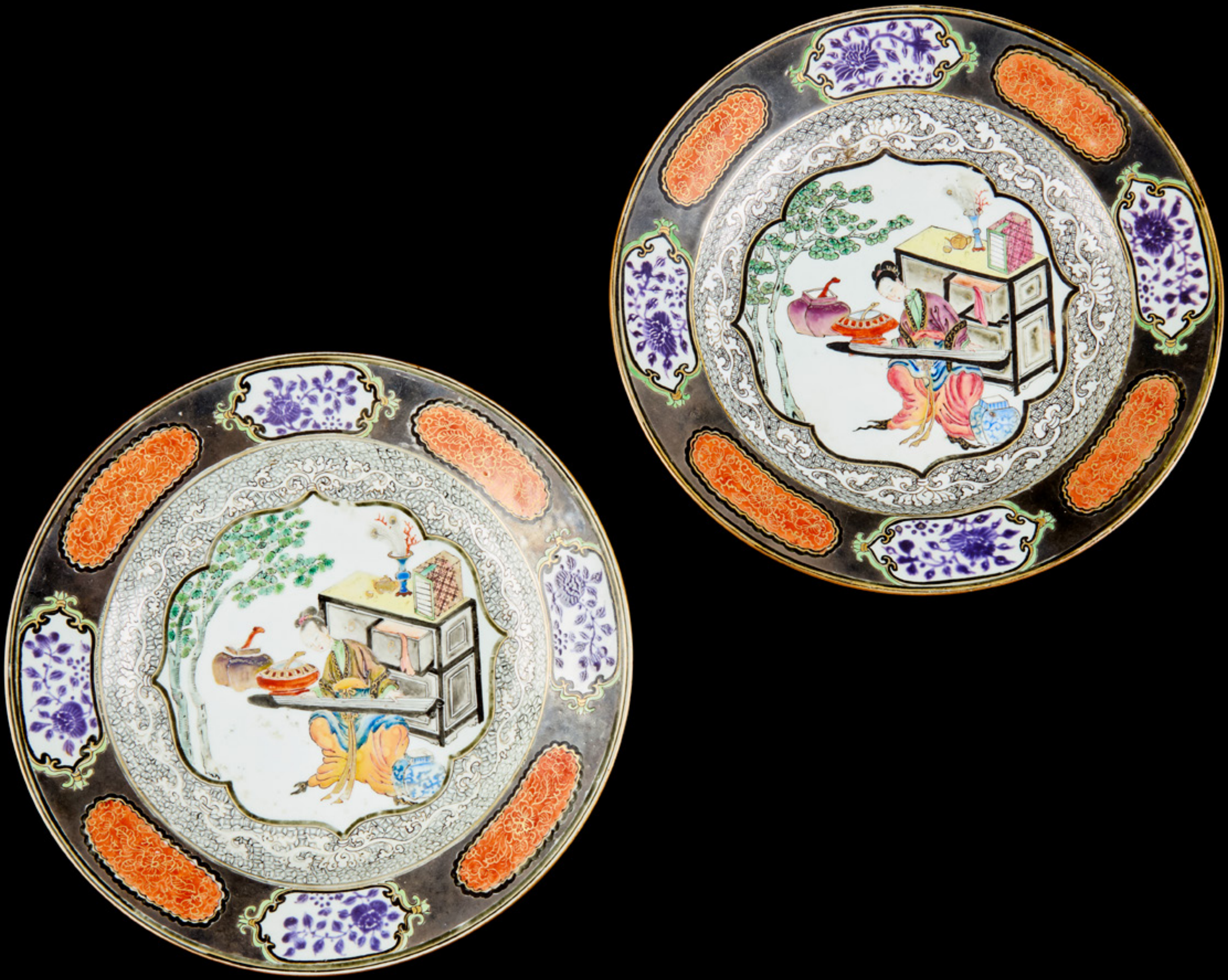
Note: Compare to a rare and brilliantly enamelled ruby-ground 'yangcai' 'floral' bowl, Yongzheng yuzhi four-character mark and of the period, sold at Bonhams Hong Kong, 26 May 2011, lot 373.

參一近例清雍正胭脂紅地洋彩花卉紋小碗，雍正款及年代，2011年5月26日售於香港邦翰斯，拍品373。

£3,000-5,000







316

PAIR OF CHINESE FAMILLE ROSE 'SILVERED BORDER' DISHES

QING DYNASTY, YONGZHENG PERIOD

清雍正 銀地粉彩仕女撫琴圖盤(一對)

each finely painted with a lady playing a musical instrument *qin* beside a tree in a central quatrefoil panel, within a floral scroll on a trellis ground in the well, and blue enamel floral cartouches alternating with iron-red and gilt cartouches reserved on a silvered band at the border (2)

22.8cm diameter each

Provenance: Private Scottish collection from the Channel Islands

蘇格蘭私人收藏, 海峽群島

Note: Compare to an identical dish in the British Museum, museum no. Franks.418; also a larger example exhibited in *Chinese Export Porcelain*, Marchant & Son, London, 2015, cat. no. 11; Similar to the above, a pair (38.5cm diameter) sold at Sotheby's Paris, 14 June 2024, lot 130, another (35.4cm diameter) sold at Christie's London, 2 Jul 2013, lot 338.

£1,200-1,800

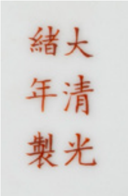
317

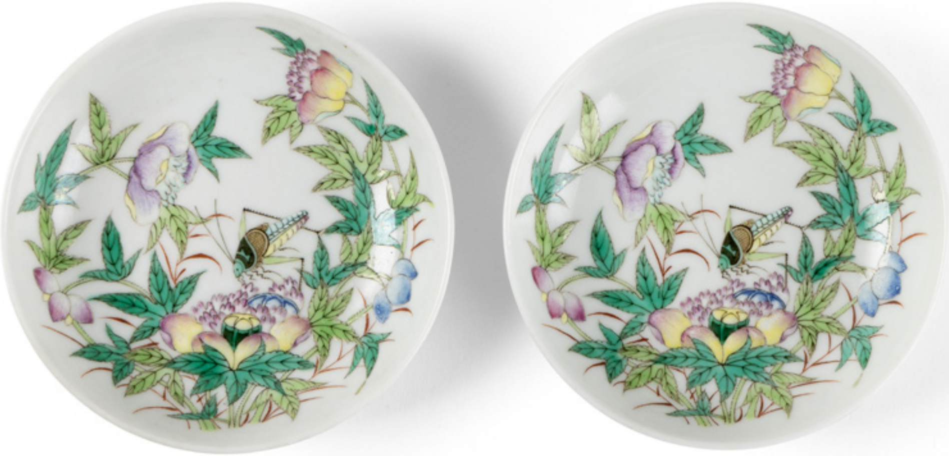
TWO CHINESE FAMILLE ROSE 'CRICKET' SAUCERS

GUANGXU MARK, 19TH-20TH CENTURY

十九至二十世紀 光緒款 粉彩花卉蟋蟀紋碟(共兩件)

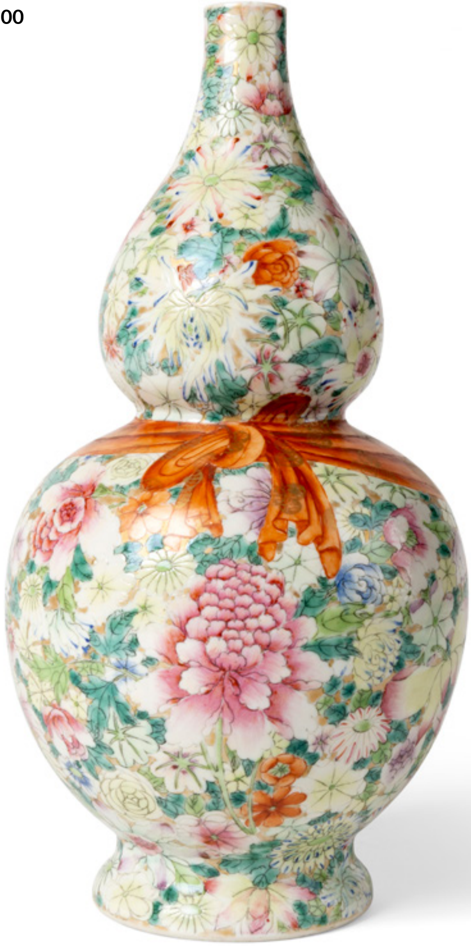
each painted with the insect resting on a large blooming flower with leafy stems, the base inscribed with a six-character Guangxu mark in iron-red (2)





9.9cm diameter each

£800-1,200



318

CHINESE FAMILLE ROSE 'MILLEFLEUR' DOUBLE-GOURD VASE

QIANLONG MARK BUT LATE QINGD DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

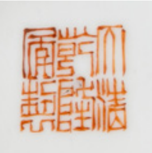
清末民初 乾隆款 粉彩百花不落地葫蘆包袱瓶

painted on the exterior with flowers and leaves, the shoulders of the lower larger bulb painted with a cloth wrapped around and tied to one side, the base inscribed with a six-character Qianlong mark in iron-red

25cm high

Provenance: Private Scottish collection, Dundee; inherited from the current owner's mother, who was gifted this vase by a couple who worked as bankers in China.

蘇格蘭私人收藏,鄧迪;繼承自現任藏家之母,一對曾於中國任銀行業者夫婦贈其此瓶。



£400-600

319

CHINESE IRON-RED-GROUND GILT AND FAMILLE ROSE-DECORATED BRUSH POT

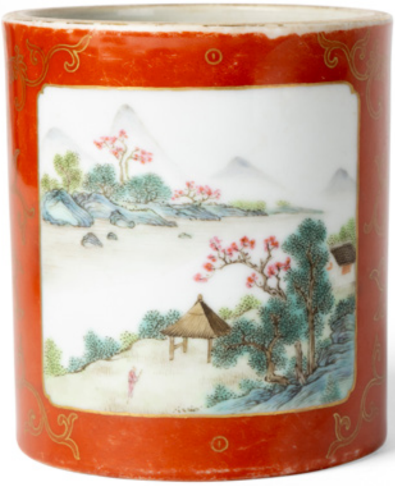
QING DYNASTY

清 礬紅地描金粉彩開光山水圖筆筒

of cylindrical form, decorated in two square panels with *shanshui* landscape reserved on a rich red ground further decorated with scrolling lotus in gilt

10.5cm high

£600-800

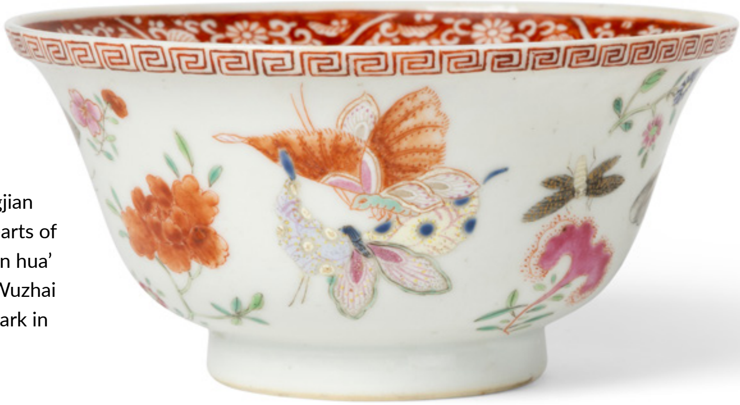


320

CHINESE FAMILLE ROSE ‘BUTTERFLY AND FLOWER’ BOWL

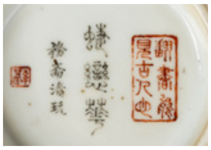
QING DYNASTY, 19TH CENTURY

清 礬紅彩「翻書能見古人心」、墨彩「蝶戀華」及「務齋清玩」底款
粉彩蝶戀花折沿碗



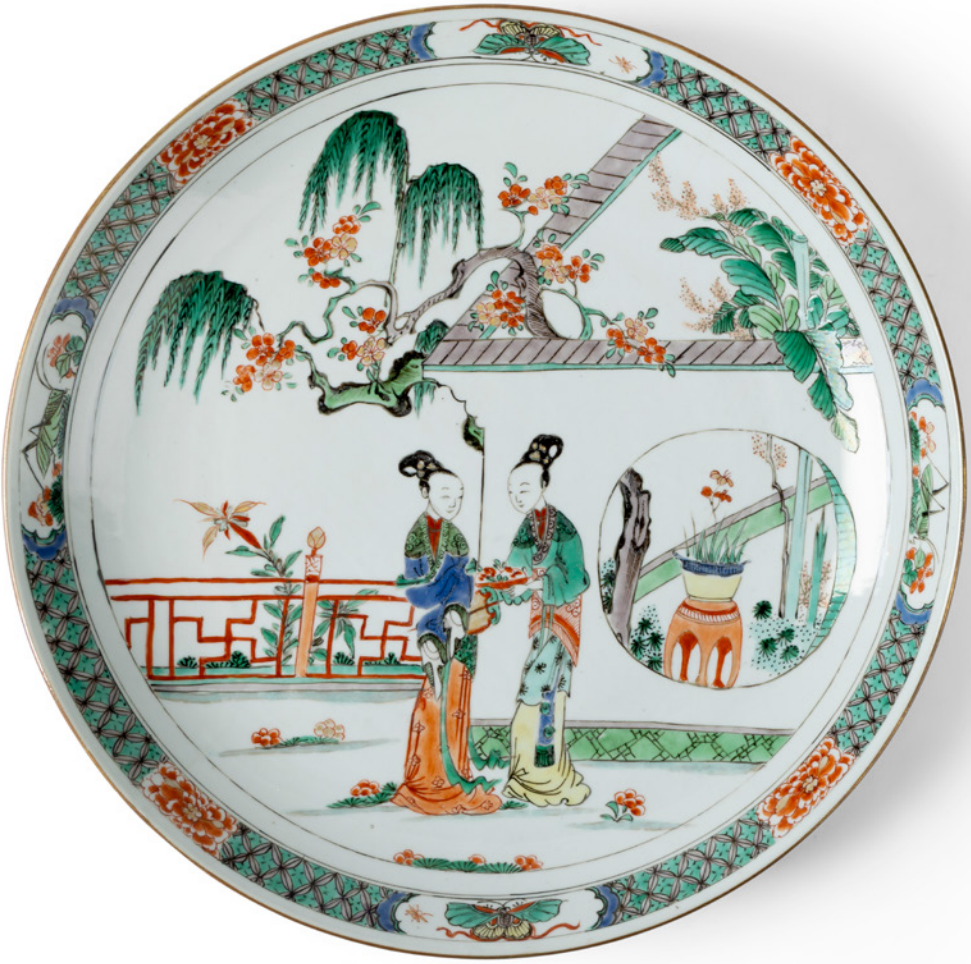
painted with butterflies and flowers on the exterior below a key fret band, the base inscribed with a seven-character ‘fanshu nengjian gurenxin’ (by turning the pages of a book, one can glimpse the hearts of the ancients) mark in a panel in iron-red, a three-character ‘die lian hua’ (the butterfly’s love for the blossom) mark and a four-character ‘Wuzhai Qingwan’ (For the pure amusement of the Studio of Effort) hall mark in grisaille, and a seal mark in iron-red

11.8cm diameter



Note: Compare to two dishes with the same collector’s signature/ hall mark from the Grandidier collection of Chinese ceramics from the National Museum of Asian Arts – Guimet, both dated to the Ming dynasty, Hongwu period, with enamelled decorations added in the Qing dyansty, Qianlong period. One dish with a poem ‘lin qingliu er fu shi’ (I compose a poem on the edge of a clear stream), further with the same collector’s signature ‘Wuzhai Qingwan’, a seal of ‘Er you tang’ (Eryou Pavilion), accession no. G 930; Another dish with a two-column poem: ‘I cross my legs whistling, the air around me exhales exotic perfumes’, and similar collector’s signature ‘Wuzhai zhi’ (Made for the Studio of Effort), accession no. G 929.

£2,000-3,000



321

CHINESE FAMILLIE VERTE DISH

QING DYNASTY, KANGXI PERIOD

清康熙 綠彩仕女圖盤

painted with two standing ladies to the central medallion, one holding a dish, the other a fan, all outside a pavilion on a garden terrace, the base painted with a double circle in underglaze blue

33.6cm diameter

£1,200-1,800

322

RARE CHINESE WHITE-METAL-MOUNTED SHELL WATER DROPPER

ZHANJINGZHAI MARK, QING DYNASTY, DAOGUANG PERIOD

清道光「湛靜齋」款 鑲銀海螺水丞

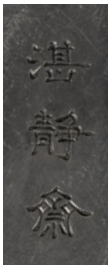
the shell with variegation of attractive browns and green, with an aperture on top, the bottom with metal mount and its base carved with a three-character 'Zhan Jing Zhai' hall mark

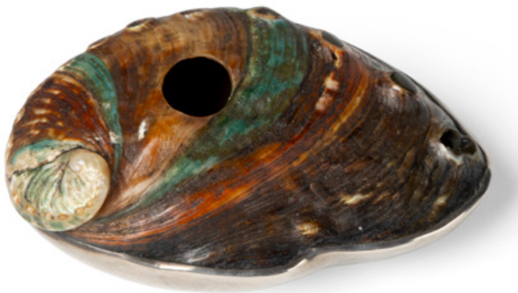
6.3cm wide

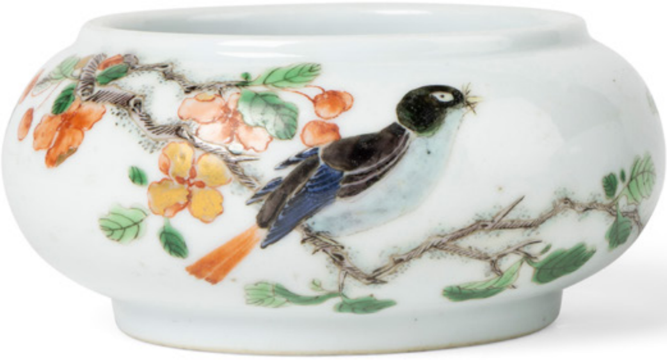
Provenance: Formerly in a private English collection

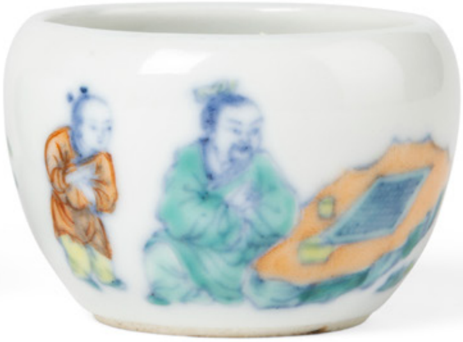
前英格蘭私人收藏

£2,000-3,000









323

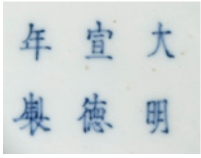
TWO CHINESE PORCELAIN SCHOLAR'S OBJECTS

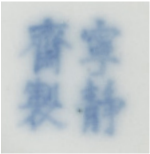
宣德款 綠彩花鳥紋筆洗 及 寧靜齋製款 鬥彩文人水丞 (共兩件)

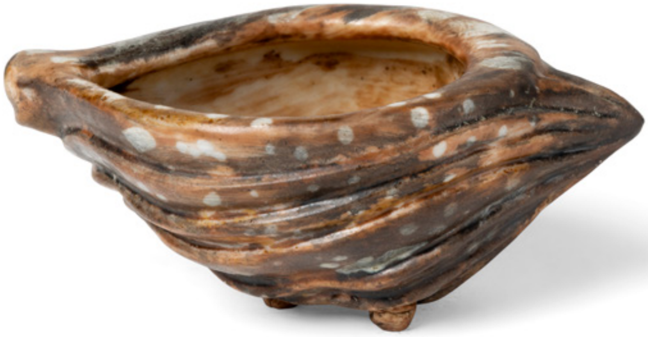
one famille verte 'bird and flower' brush washer, the base inscribed with a six-character Xuande mark; and one doucai 'literati' water pot, the base inscribed with a four-character 'Ningjingzhai zhi' hall mark (2)

widths: 10.3cm and 6.8cm

£300-500







324

CHINESE FAMILLE ROSE TROMPE-L'OEIL 'CONCH' WATER POT

QING DYNASTY

清 仿生瓷海螺型水丞

realistically moulded and painted as a conch shell with an opening as a vessel

8.3cm wide

Note: Compare to a trompe l'oeil conch shell, Qing dynasty, Qianlong period, previously in the Qing Court, now in the Palace Museum, Beijing, accession no. *Gu* 故00153861; Another trompe l'oeil conch shell cup, Qing dynasty, Qianlong period, is in the Henan Museum; See a related celadon-glazed conch-form washer, Qianlong mark and period, was in the James and Marilynn Alsdorf Collection, sold at Christie's New York, 24 Sep 2020, lot 819.

£600-800

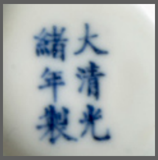
325

CHINESE YELLOW-GROUND FAMILLE ROSE ‘BAT AND LONGEVITY’ BOWL

QING DYNASTY, GUANGXU MARK AND OF THE PERIOD

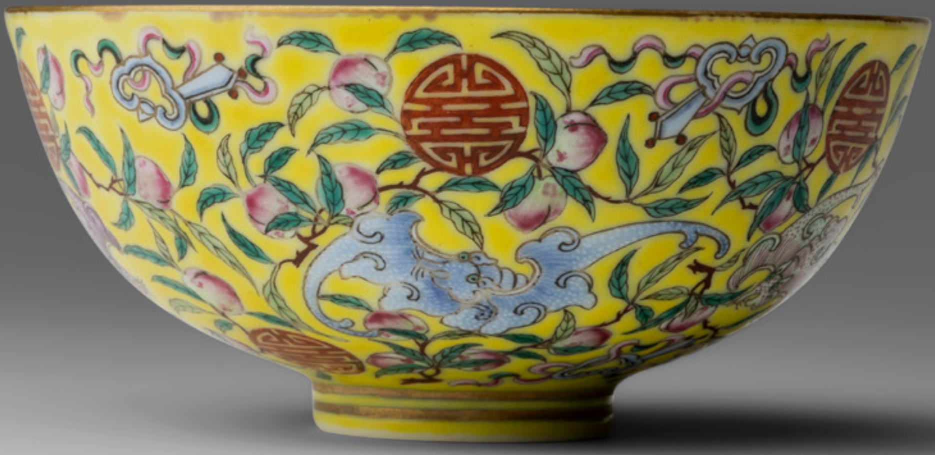
清光緒款及年代 黃地粉彩福壽瓜瓞綿綿紋碗

the exterior painted with bats and *shou* roundels amongst peaches with foliage against a yellow ground, the interior densely decorated with double-gourds borne on foliated tendrils, the base inscribed with a six-character Guangxu mark in underglaze blue



11.9cm diameter

£1,000-1,500



326

CHINESE FAMILLE VERTE ‘FIGURAL’ BRUSH POT

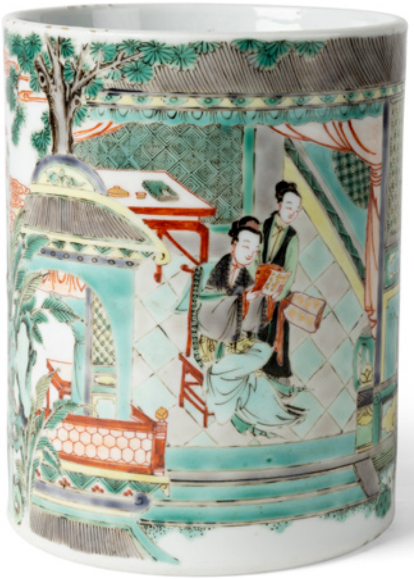
QING DYNASTY, 19TH CENTURY

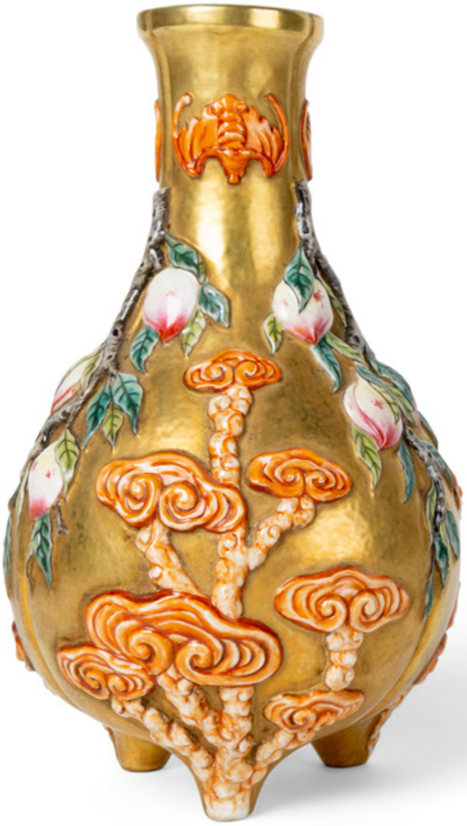
清 綠彩庭院人物圖筆筒

of cylindrical form, painted with a continuous narrative scene with a lady reading with a boy at the door to one side, reverse with gate doors opened

14.3cm high

£500-700





327

CHINESE GILT-GROUND FAMILLE ROSE ‘PEACH’ VASE

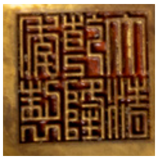
QIANLONG MARK, 19TH-20TH CENTURY

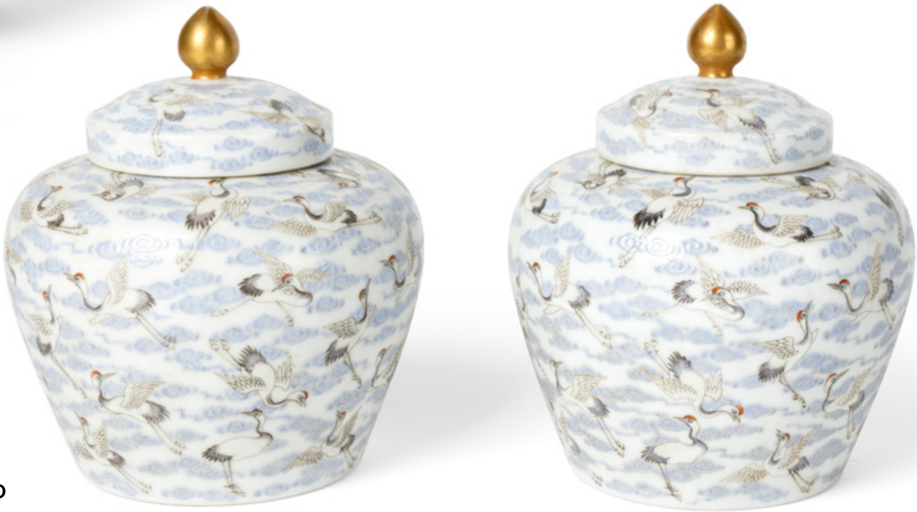
十九至二十世紀 乾隆款 金地粉彩福壽雙全紋三足瓶

of pear form with three feet, decorated with *lingzhi* issuing from each foot, alternating with peaches and bats on the neck in relief, against a gilded ground, the base carved with a six-character Qianlong mark

18.3cm high

£300-500





328

PAIR OF CHINESE FAMILLE ROSE ‘CRANE’ JARS WITH LIDS

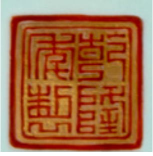
QIANLONG MARK BUT REPUBLIC PERIOD

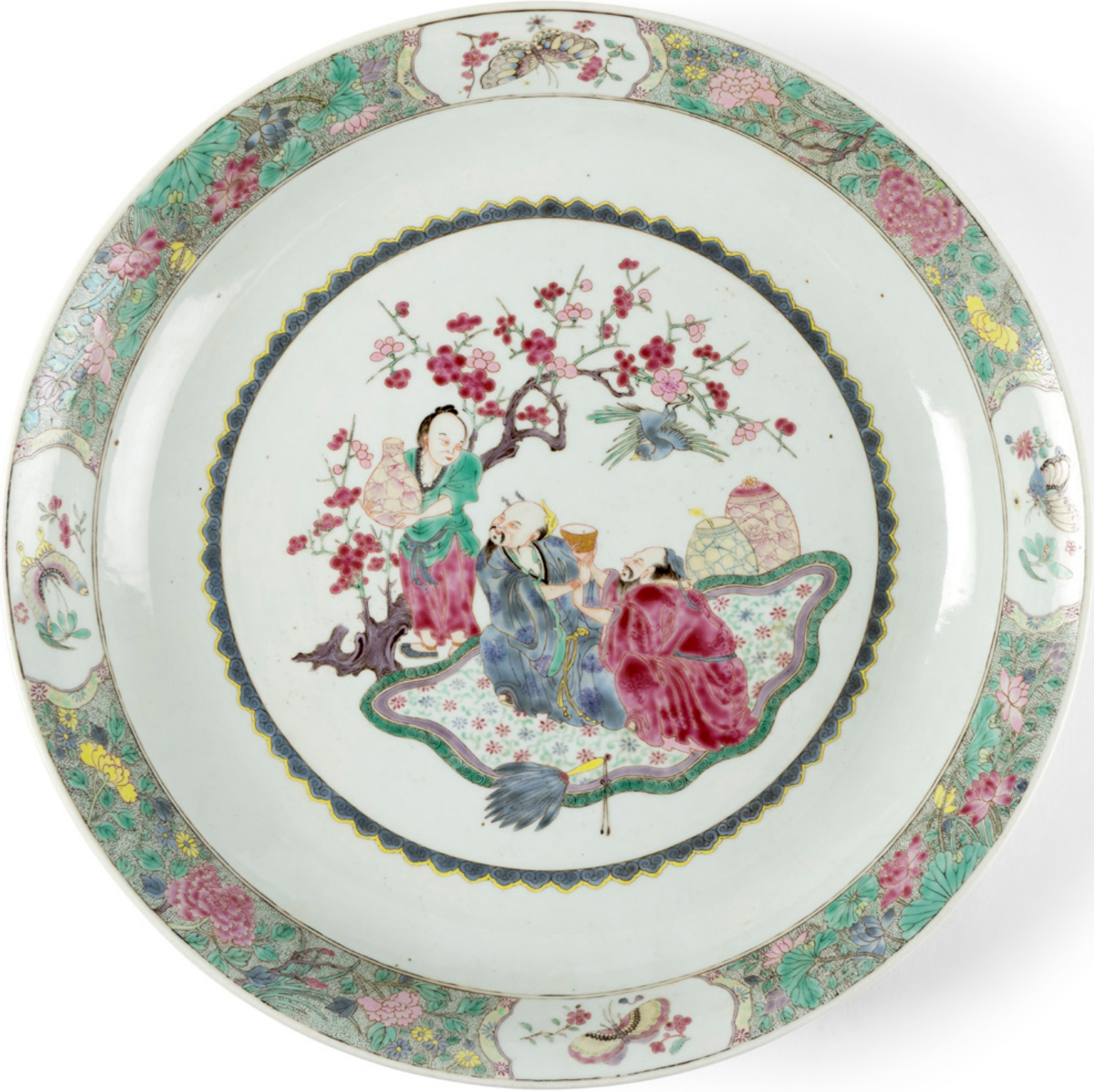
民國 乾隆款 粉彩祥雲百鶴紋蓋罐(一對)

each painted in blue enamel with scrolling clouds amidst various cranes in flight, with a flattened lid further with another domed lid with gilded finial, the base enamelled turquoise, centre inscribed with a four-character Qianlong mark in iron-red filled with gilt (2)

13.5cm high each

£800-1,200





329

CHINESE FAMILLE ROSE 'FIGURAL' CHARGER

QING DYNASTY, 18TH CENTURY

清 粉彩暢飲圖大盤

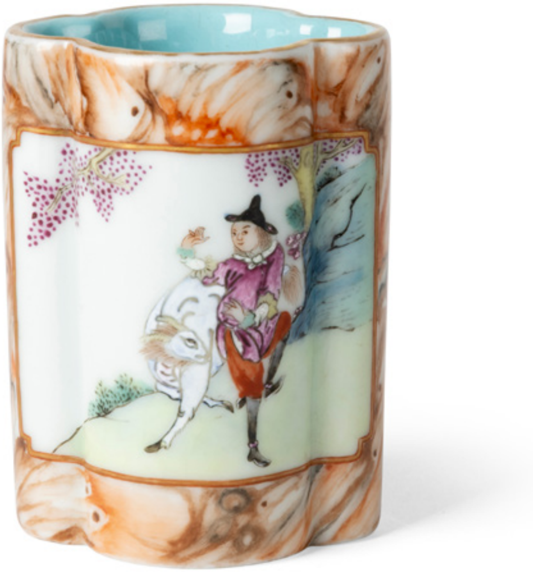
painted in the central medallion with two figures sitting on a rug drinking wine underneath blossoming prunus, a boy attendant carrying a 'cracked-ice' bottle vase, all in a floral band

37.4cm diameter

Provenance: Formerly in a private English collection

前英格蘭私人收藏

£3,000-5,000



330

CHINESE FAMILLE ROSE AND FAUX BOIS ‘EUROPEAN SUBJECT’ BRUSH POT

QING DYNASTY, QIANLONG MARK AND OF THE PERIOD

清乾隆款及年代 粉彩開光仿木紋釉地西洋人物紋海棠型筆插

of quatre-foil form, painted in two cartouches with European figures, reserved on a faux bois ground, the base covered in turquoise enamel save for the central panel inscribed with a four-character Qianlong mark in iron-red

7.4cm high

£1,000-1,500

331

CHINESE FAMILLE ROSE ROULEAU VASE

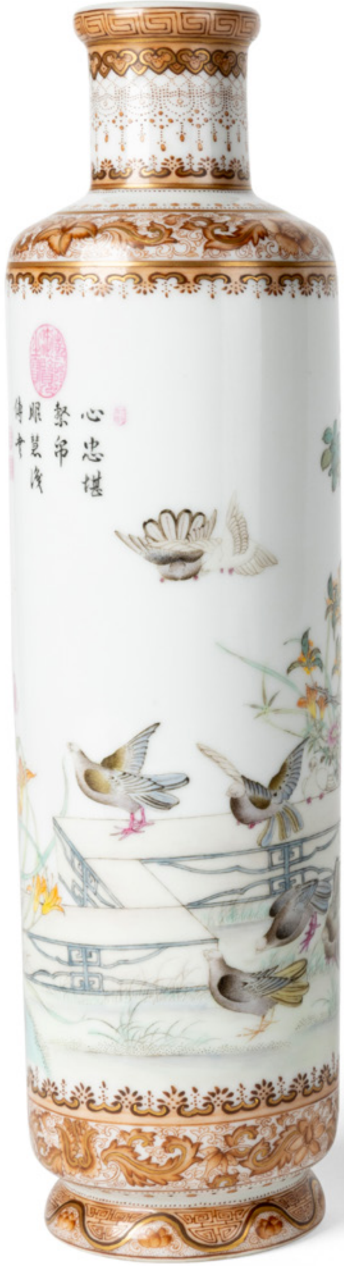
QIANLONG MARK BUT 20TH CENTURY

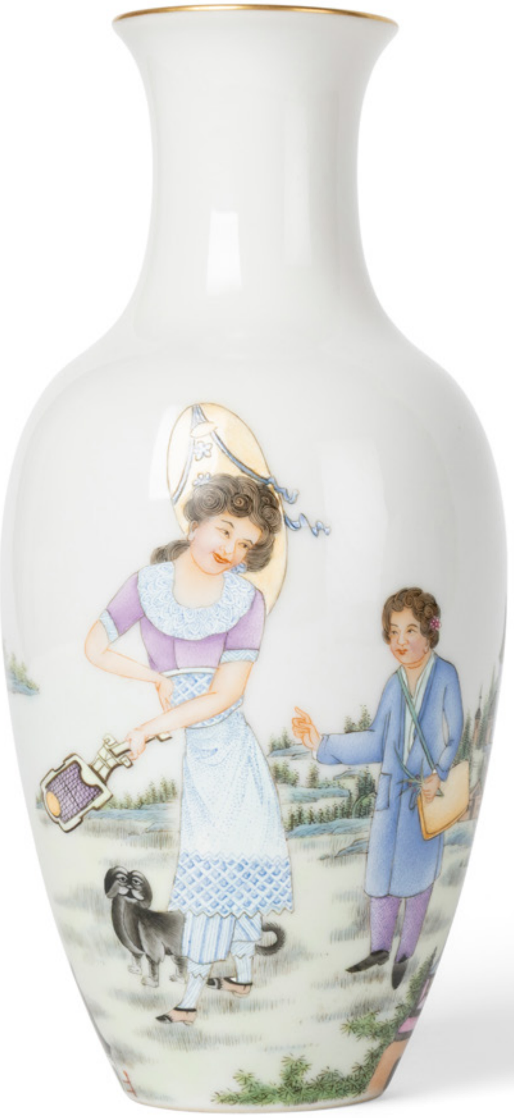
二十世紀 乾隆款 粉彩花鳥紋小棒槌瓶

the cylindrical body finely painted with birds and flowers, one side inscribed with a poem, seals of Qianlong and Lang Shining, the base inscribed with a six-character Qianlong mark within two square panels in iron-red

23.5cm high

£1,500-2,000





332

CHINESE FAMILLE ROSE ‘EUROPEAN SUBJECT’ VASE

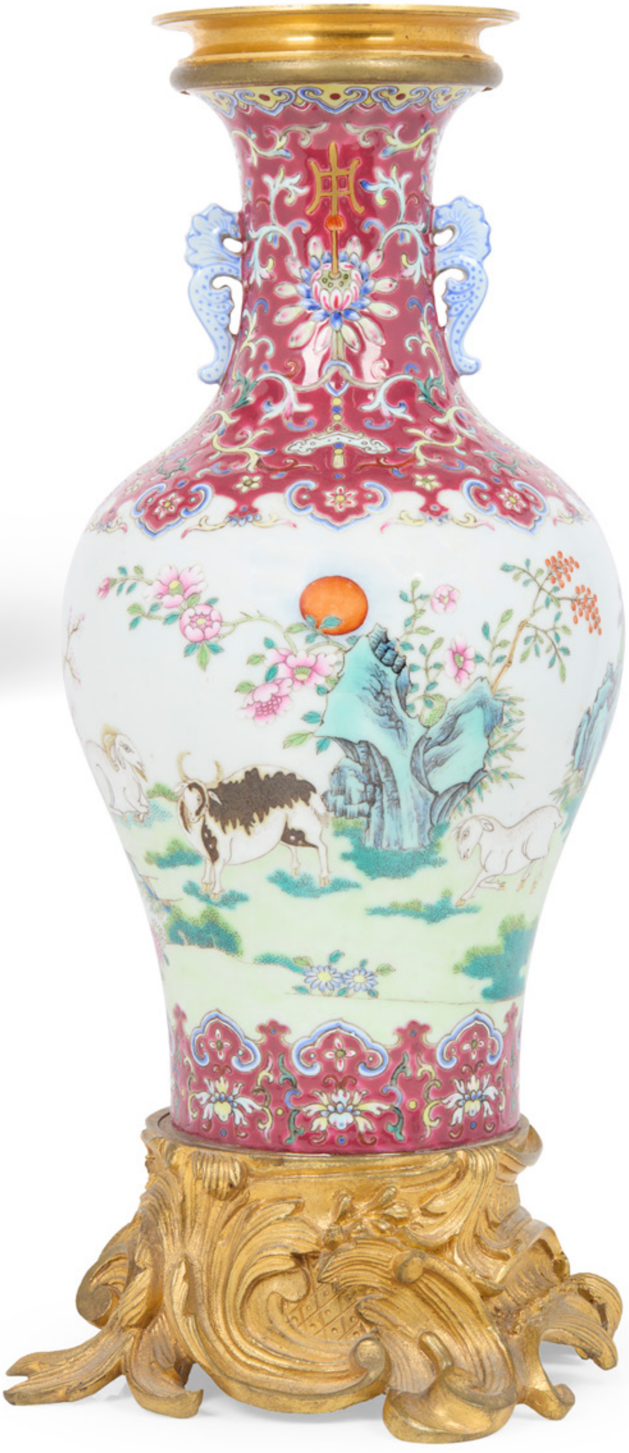
QIANLONG MARK BUT 20TH CENTURY

二十世紀 乾隆款 粉彩西洋人物紋瓶

painted with two European figures in a Western setting, the base inscribed with a four-character Qianlong mark within a double-square in blue enamel

19.5cm high

£300-500



333

CHINESE FAMILLE ROSE ‘RAM’ VASE

JIAQING MARK AND POSSIBLY OF THE PERIOD

嘉慶款或到代 粉彩三陽開泰瓶 銅鎏金鑲足及包口

painted with three rams with a sun in a garden, the base inscribed with a six-character Jiaqing mark in iron-red, gilt-bronze mounts at the mouth and foot

28cm high; 36.5cm high with mounts

Provenance: The base with a Christie’s circular label inscribed ‘452, 206p (?)’

底含佳士得籤，書：‘452, 206p (?)’

£1,800-2,200

334

LARGE CHINESE FAMILLE ROSE 'EIGHT DAOIST IMMORTALS' VASE

QING DYNASTY

清 粉彩八仙圖盤口大瓶

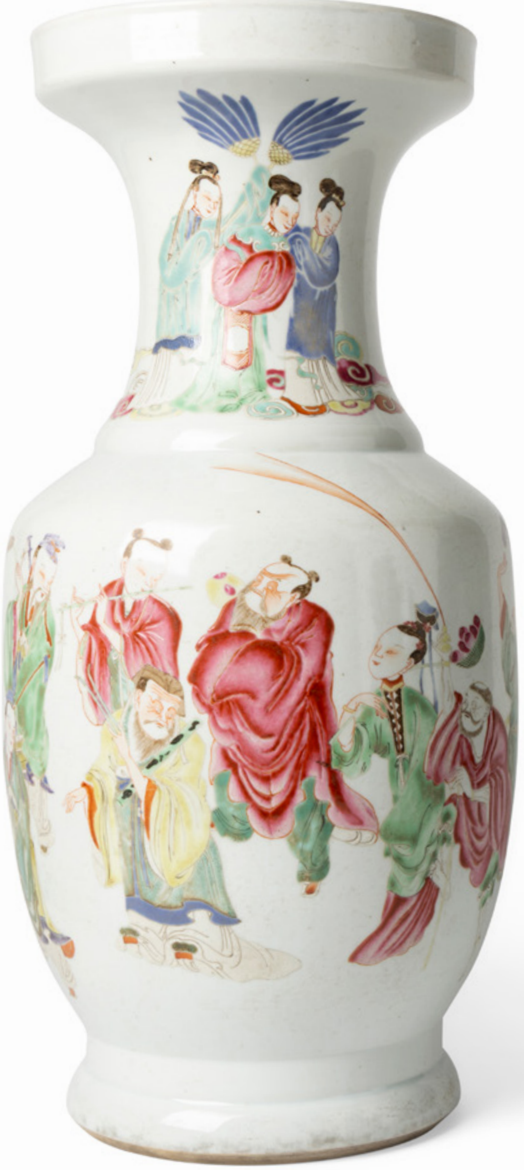
of baluster form raised to a galleried mouth, painted on the body with the Eight Immortals, decorated on the neck with other immortals

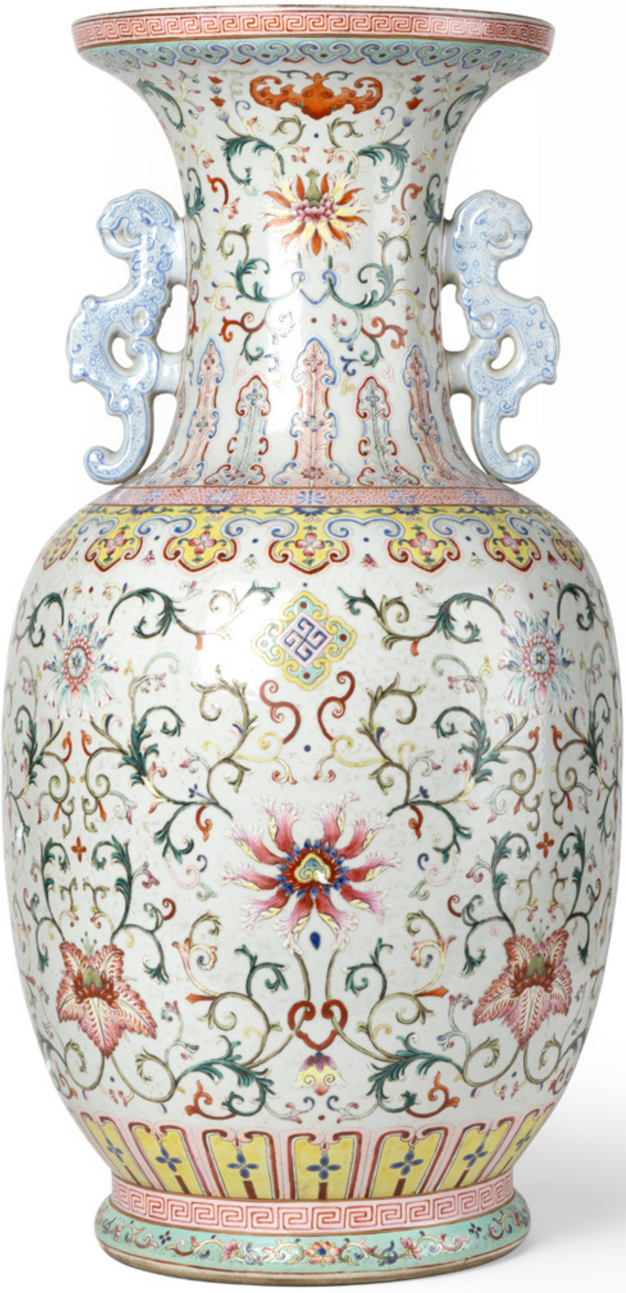
48.6cm high

Provenance: Acquired from the London art market

購自倫敦藝術市場

£1,500-2,000





335

LARGE CHINESE FAMILLE ROSE 'LOTUS SCROLL' VASE

19TH-20TH CENTURY

十九至二十世紀 大型粉彩纏枝花卉紋夔鳳耳瓶

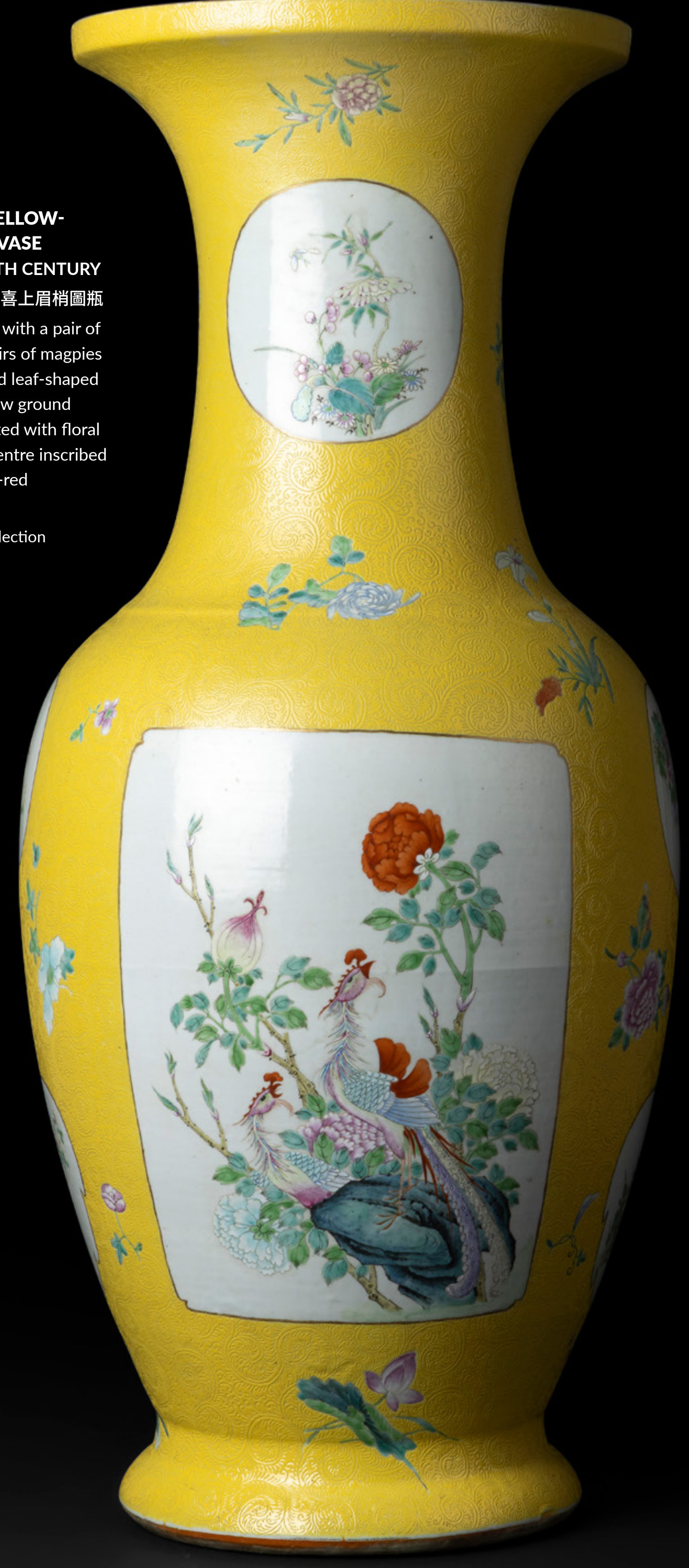
of baluster form, painted on the body and neck with scrolling lotus, the neck flanked by a pair of *kui* phoenix handles

67cm high

Provenance: Private European collection

歐洲私人收藏

£1,000-1,500



336

VERY LARGE CHINESE SGRAFFITO YELLOW-GROUND FAMILLE ROSE BALUSTER VASE

QING DYNASTY, QIANLONG MARK, 19TH CENTURY

清 乾隆款 大型黃地軋道粉彩開光鳳凰牡丹喜上眉梢圖瓶

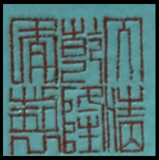
finely decorated in two rectangular panels with a pair of phoenixes in large peony bush and two pairs of magpies perched on prunus separated by peach and leaf-shaped 'floral' cartouches, all against a bright yellow ground finely incised with scrolls and further painted with floral sprays, the base enamelled in turquoise, centre inscribed with a six-character Qianlong mark in iron-red

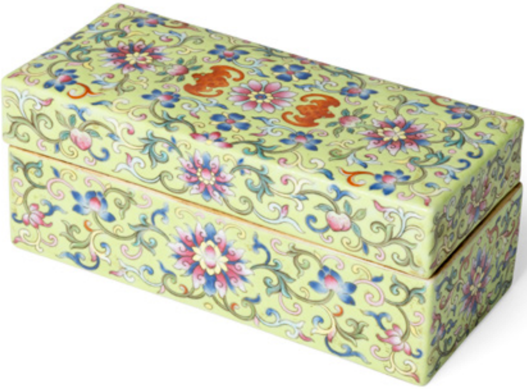
86cm high

Provenance: Formerly in a private English collection

前英格蘭私人收藏

£1,500-2,000





337

CHINESE LIME-GREEN-GROUND FAMILLE ROSE RECTANGULAR BOX AND COVER

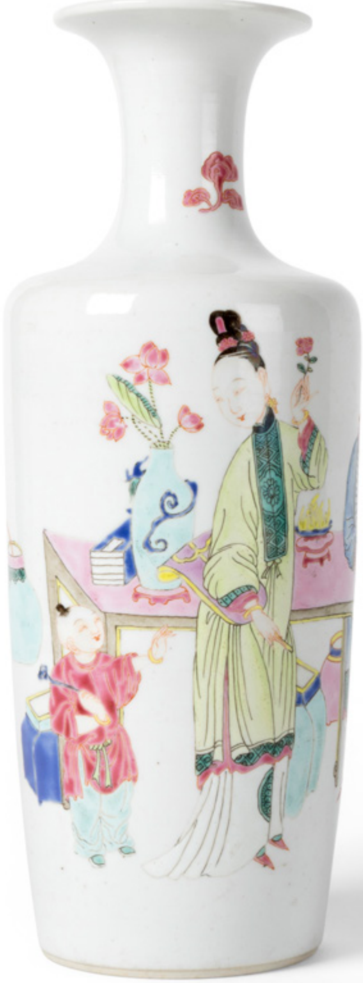
QING DYNASTY, 19TH CENTURY

清 檸檬綠地粉彩纏枝蓮紋長方蓋盒

the flat cover painted with two bats flanking a flower head and backed by two lotus flowers, the straight sides of the box cover similarly painted with lotus and peach fruits in tendrils, the interior and the base enamelled in turquoise

6.7cm wide

£300-500



338

CHINESE FAMILLE ROSE ‘LADY AND BOY’ VASE

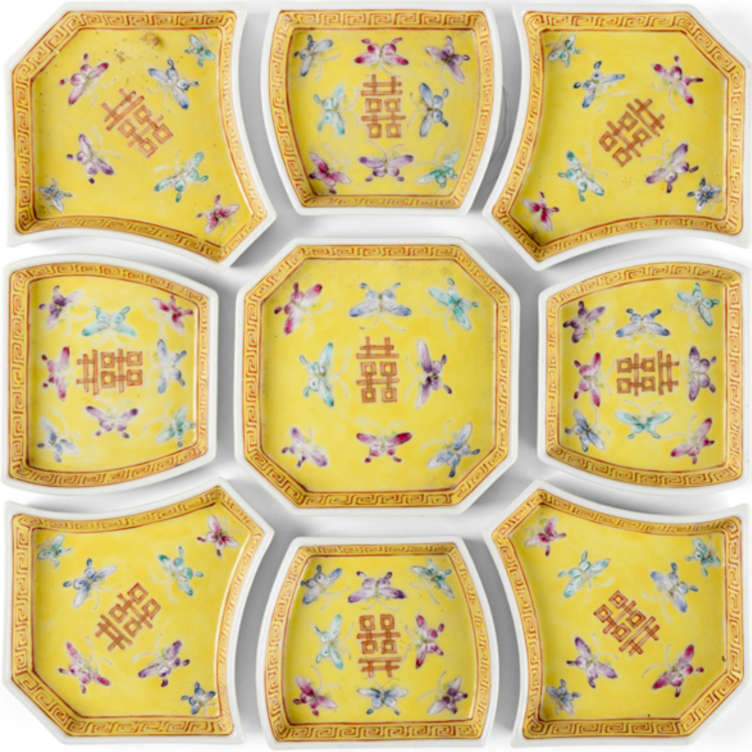
QING DYNASTY, 19TH CENTURY

清 粉彩教子圖瓶

painted with two ladies and a boy before a desk with antiques and books

25cm high

£300-500



339

SET OF NINE CHINESE YELLOW-GROUND FAMILLE ROSE SWEETMEAT DISHES

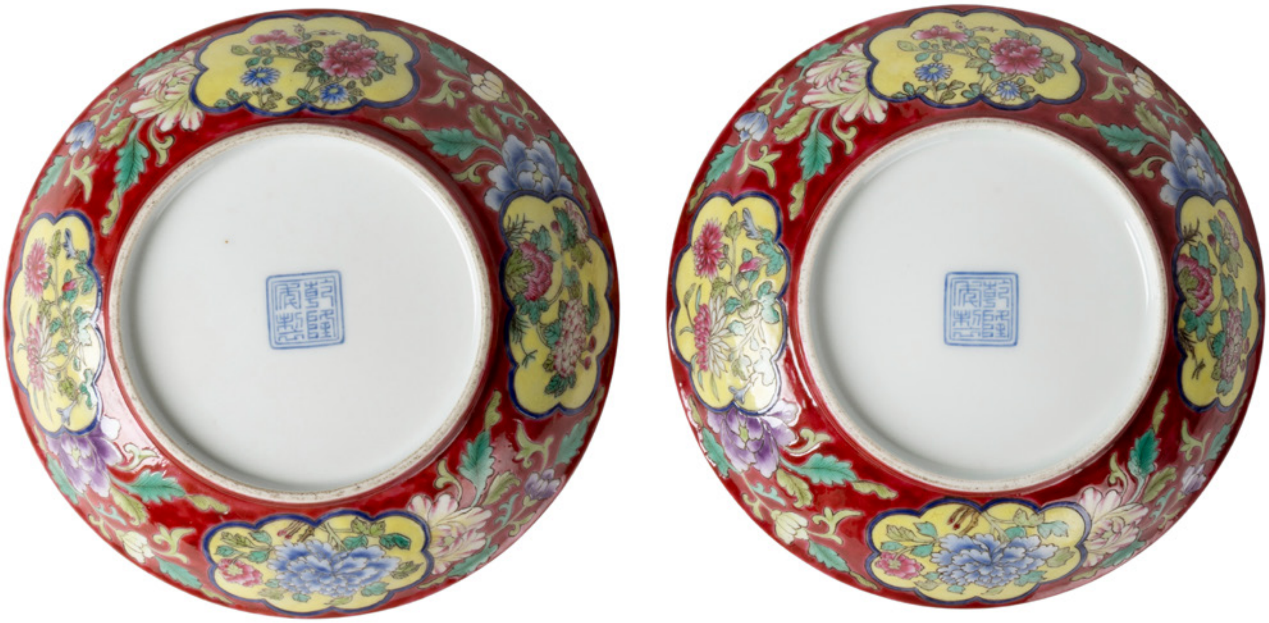
QING DYNASTY, 19TH CENTURY

清 黃地粉彩百蝶囍字紋攢盤(一組九件)

comprising an octagonal centre piece encircled by eight other irregular dishes forming a canted-corner square, all similarly decorated with a double happiness character, *Shuang Xi*, enclosed by butterflies against a bright yellow ground below a key fret band (9)

largest 11cm wide; total 26.4cm wide

£300-500



340

PAIR OF CHINESE RUBY-RED-GROUND FAMILLE ROSE ‘FLORAL’ DISHES

QIANLONG MARK, LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

清末民初 乾隆款 胭脂紅地粉彩開光花卉紋盤（一對）

each painted to the exterior with four floral cartouches reserved on floral decorated ruby red ground, the interior painted with five bats in iron-red, the base inscribed with a four-character Qianlong mark within double-panle in blue enamel (2)

15.8cm diameter each

£1,200-1,800

341

CHINESE FAMILLE ROSE ‘DRAGON AND PHEONIX’ CHARGER

QING DYNASTY, GUANGXU MARK AND OF THE PERIOD

清光緒款及年代 粉彩龍鳳呈祥紋大盤

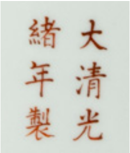
painted in the central medallion with a pair of confronting dragon and phoenix contesting a flaming pearl in the centre amongst flames and clouds, the base inscribed with a six-character Guangxu mark in iron-red

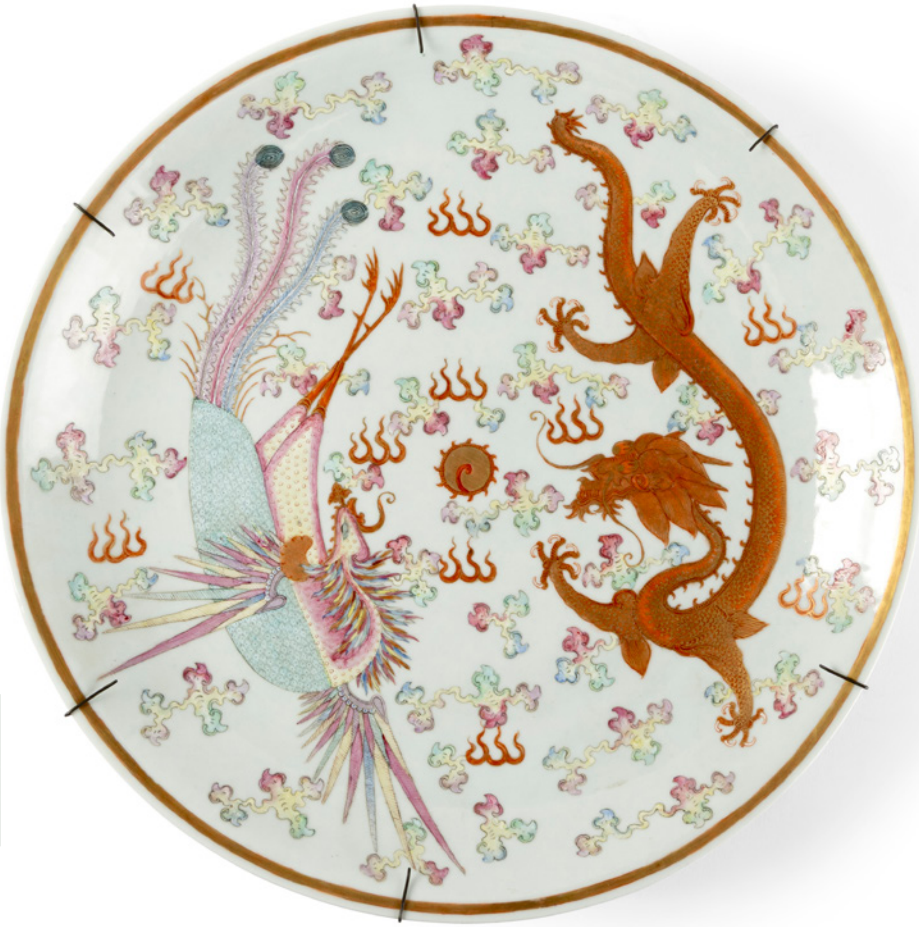
38.2cm diameter

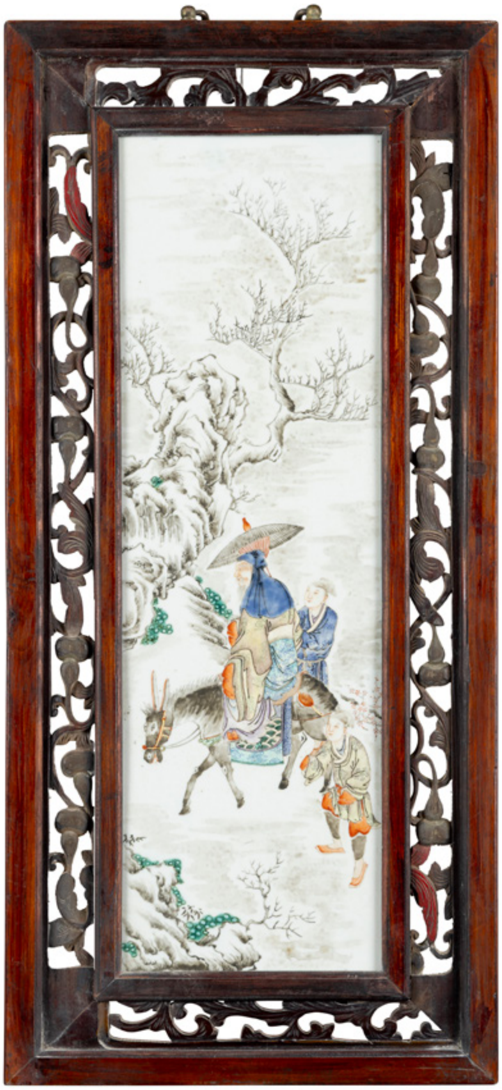
Provenance: Private Scottish collection, Edinburgh

蘇格蘭私人收藏，愛丁堡

£600-800







342

CHINESE FAMILLE ROSE PORCELAIN PLAQUE

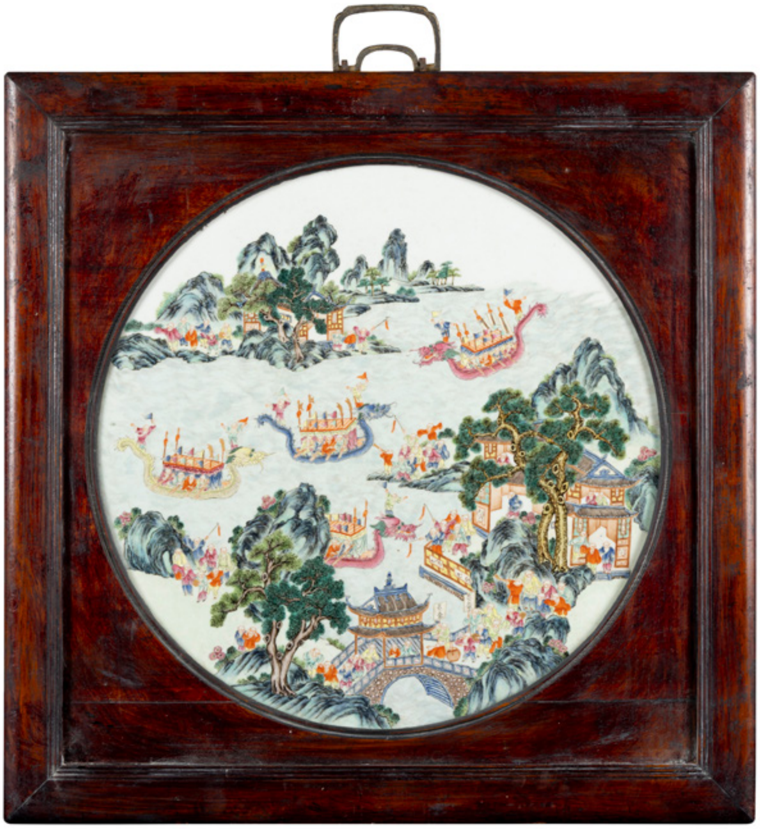
LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

清末民初 粉彩踏雪尋梅圖長方屏 木框

of rectangular form, painted with a main figure riding donkey in a winter scene with two assistants, a rocky hill before them with prunus trees, in pierced carved frame

36.5cm x 50cm; frame: 30.3 x 35.1cm

£1,000-1,500



343

CHINESE FAMILLE ROSE ‘HUNDRED BOYS’ CIRCULAR PLAQUE

QING DYNASTY, 18TH-19TH CENTURY

清 粉彩百子龍舟圖圓屏 木框

finely enamelled with ‘one hundred boys at play’ motif engaging in Dragon Boat Racing, in a wooden frame

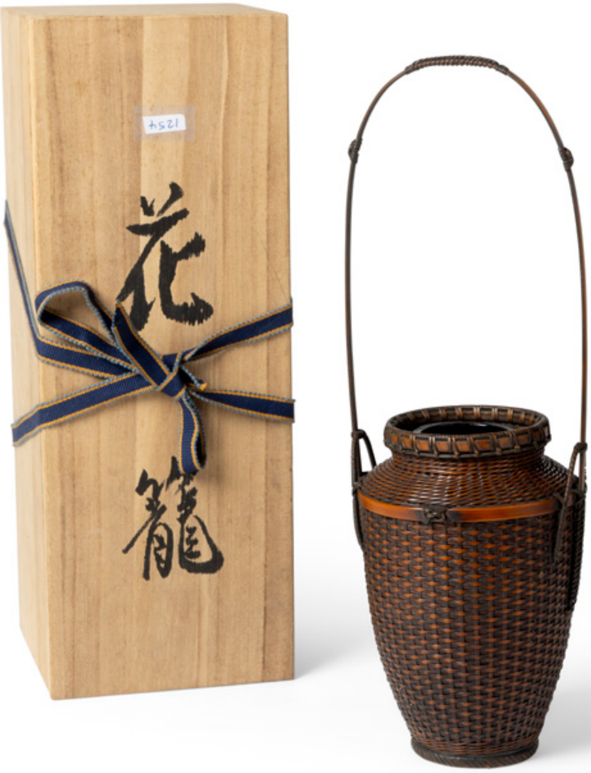
42cm diameter; frame: 56cm x 56cm

Note: The boys in this plaque merrily re-enact the Duanwu Festival, also popularly known as Dragon Boat Festival and Zhongxiao Festival, which occurs annually on the fifth day of the fifth month.

Compare to a blue-ground *yangcai* vase, also painted with ‘hundred children and dragon boats’ motif, Qing dynasty, Jiaqing mark and of the period, was in the Qing Court, now in the National Palace Museum, Taipei, Museum no. *Gu Ci* 故瓷2785; also see a similarly decorated vase, Jiaqing mark and of the period, sold at Sotheby’s London, 07 November 2018, lot 14.

£2,000-3,000

PRIVATE ENGLISH COLLECTION OF JAPANESE ART (LOTS 344-358)



344

JAPANESE BAMBOO HANAKAGO, FLOWER BASKET

BY HIRAHARA CHIKUZUI (1918-2015)

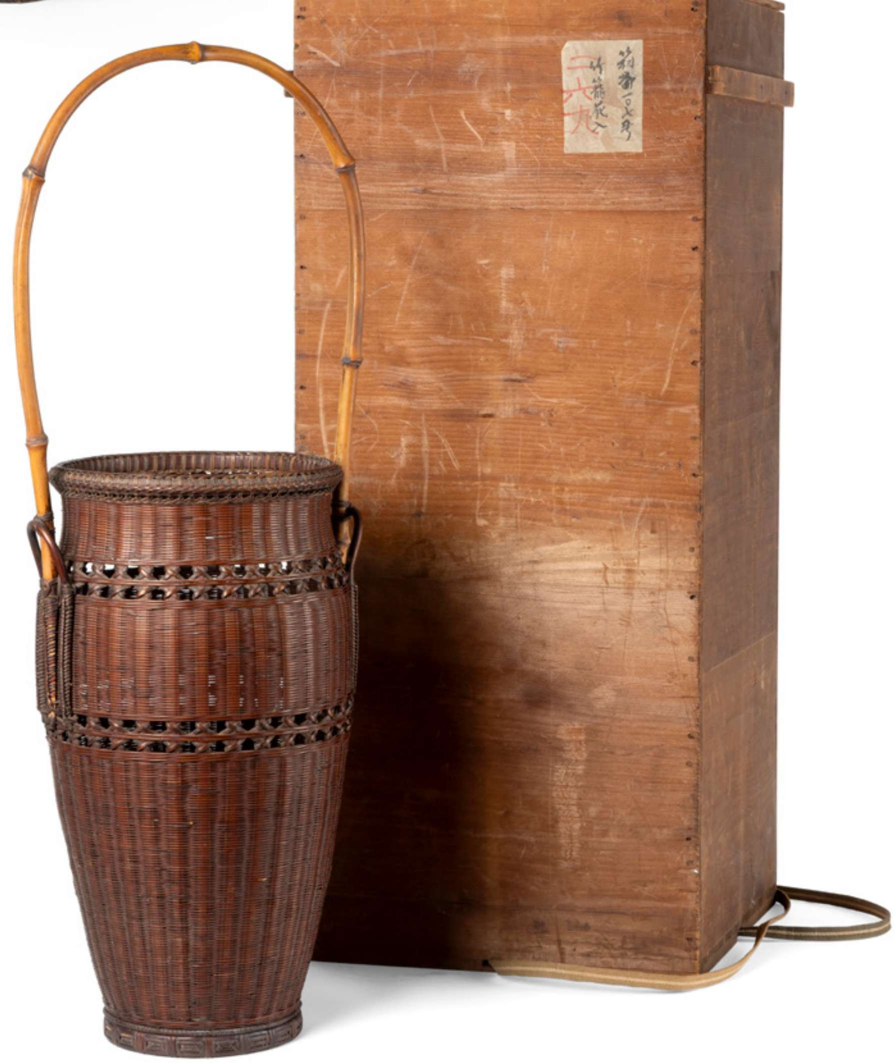
平原竹瑞 手付竹籠 共箱

woven in baluster form with a tall loop handle, signed 'chikuzui', with a wooden *tomobako*

36cm high

Provenance: Private English collection, England

£300-500



345

JAPANESE BAMBOO HANAKAGO, FLOWER BASKET

POSSIBLY BY TANABE CHIKUUNSAI III

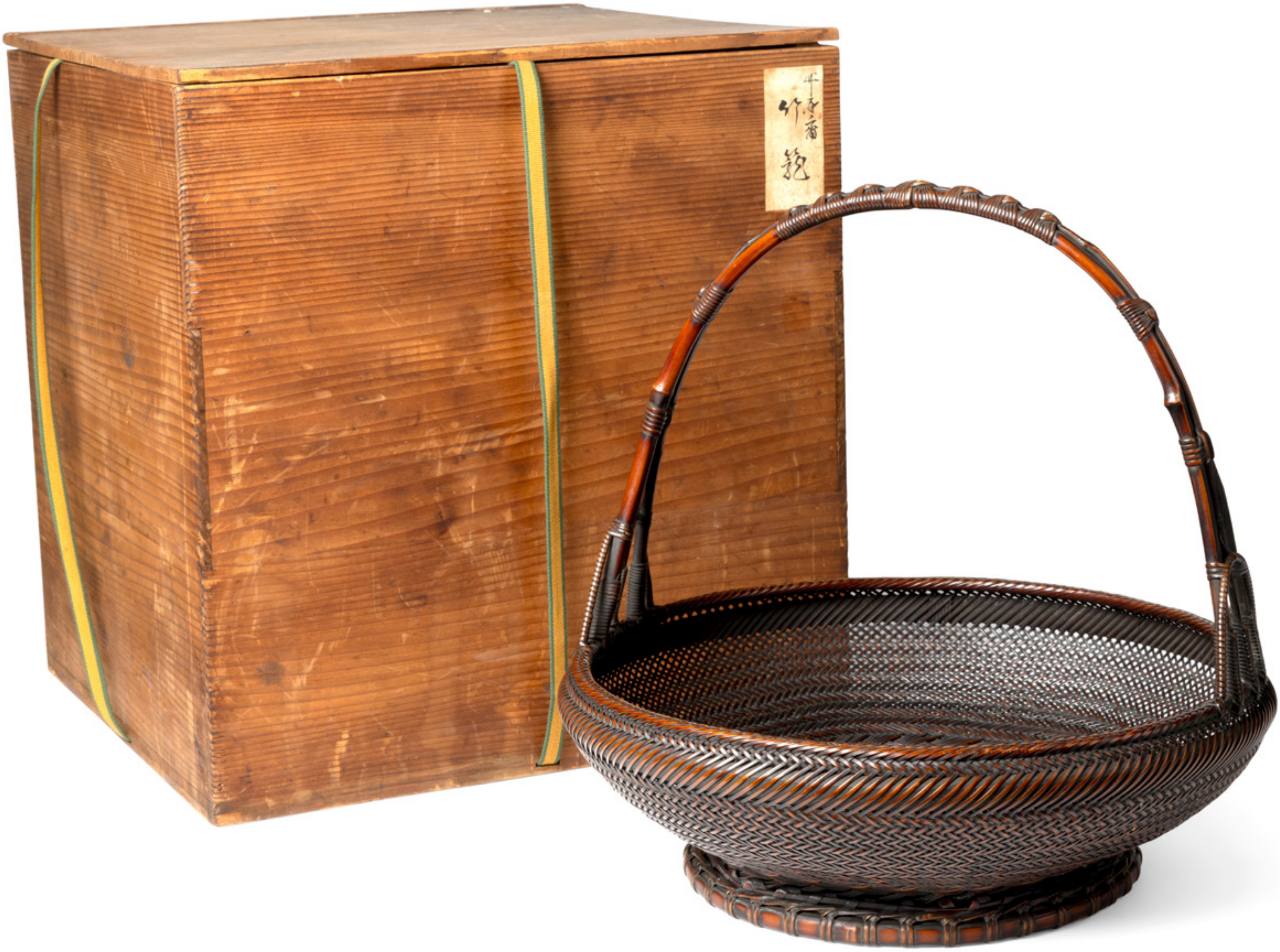
或爲三代田辺竹雲斎 手付竹籠 共箱

woven with a tall loop handle, the base possibly signed 'Chikuunsai', with a wooden *tomobako*

89cm high

Provenance: Private English collection, England

£400-600



346

JAPANESE BAMBOO HANAKAGO, FLOWER BASKET

POSSIBLY BY TANABE CHIKUUNSAI III

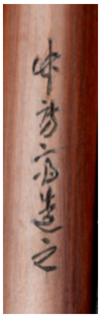
或爲三代田辺竹雲斎 手付竹籠 共箱

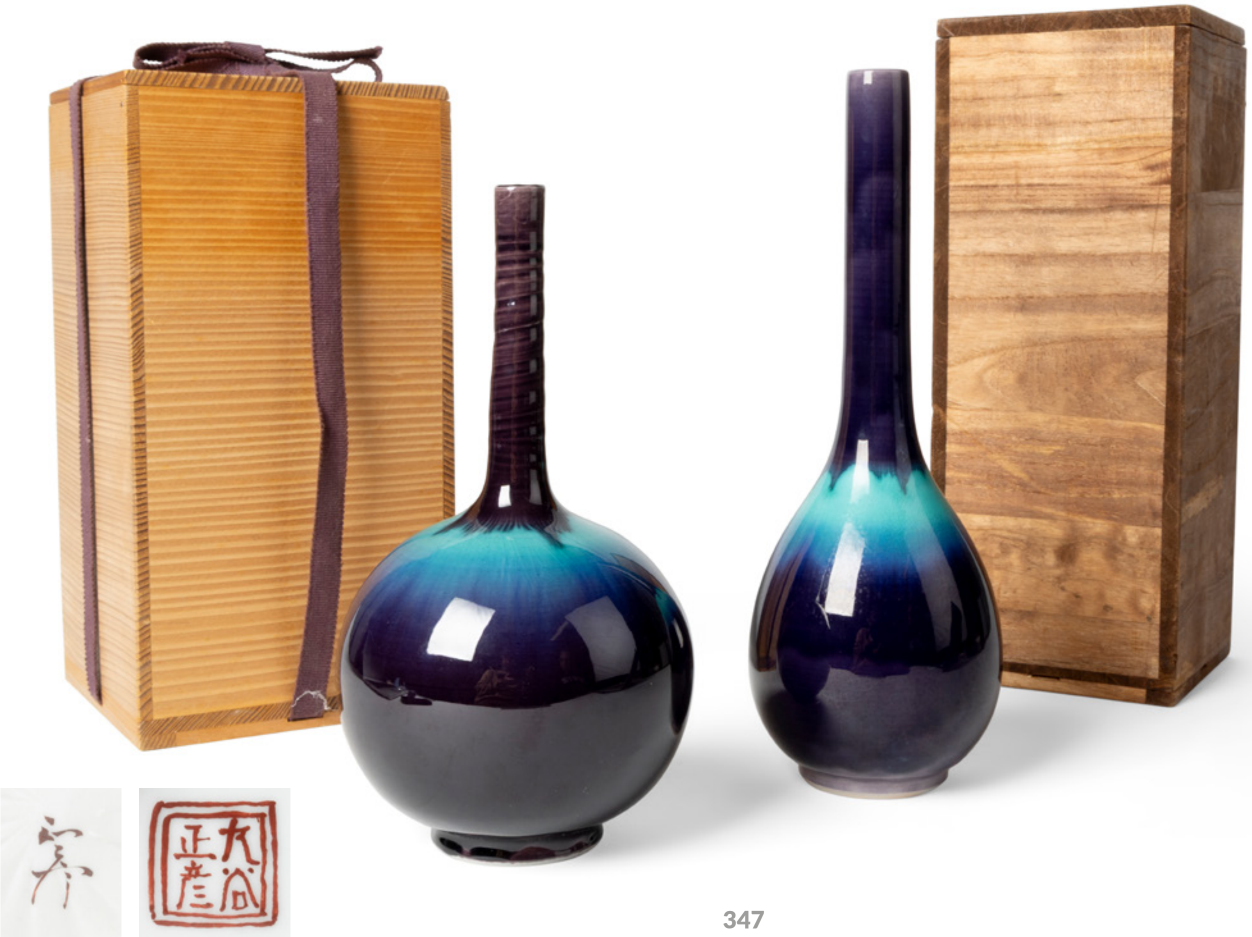
of flattened form, woven with a tall loop handle, the base possibly signed ‘Chikuunsai’, with a wooden *tomobako*

37cm wide

Provenance: Private English collection, England

£1,000-1,500





347

TWO JAPANESE KUTANI BOTTLE VASES

BY TOKUDA YASOKICHI III (1933-2009)

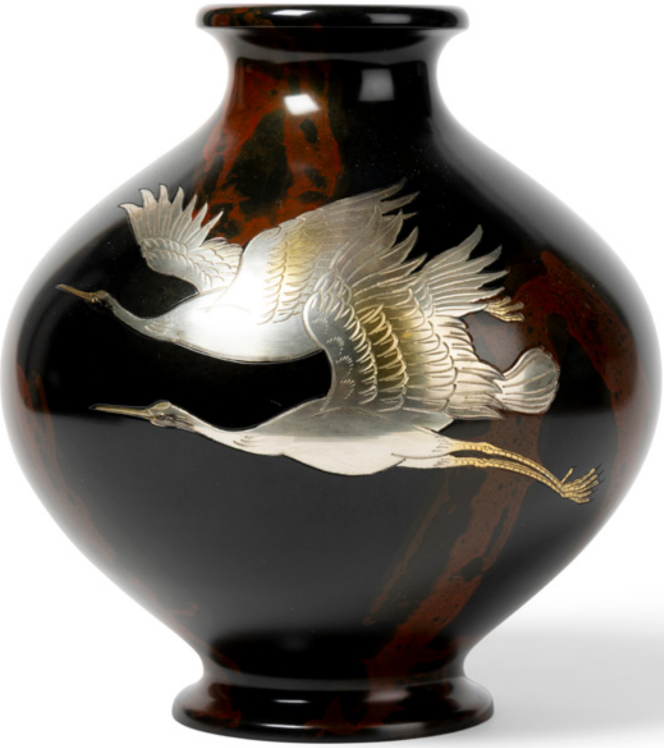
徳田八十吉三代 九谷正彦 九谷焼瓶 共箱（共兩件）

one vase of globular body rising to a long straight neck with ribbed design, the other vase of bulbous body surmounted with a long slender neck, both covered overall in a rich, lustrous, blue-purple streaked glaze, with original wooden *tomobako*, singed to the base of the vase and the cover of the box (2)

heights: 22cm and 27cm

Provenance: Private English collection, England

£500-700



348

JAPANESE SILVER-INLAID BRONZE VASE

BY SHINMINE

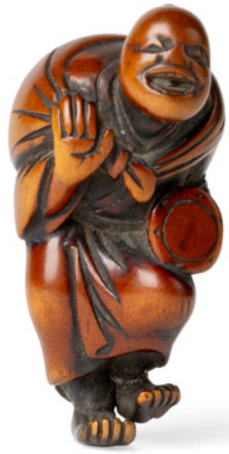
真峰款 銅嵌銀鶴紋瓶

of ovoid form, decorated in silver and gilt with a pair of cranes in flight, the base with an impressed mark ‘Shinmine’

26cm high

Provenance: Private English collection, England

£300-500



349

JAPANESE BOXWOOD NETSUKE OF A FIGURE

BY MIWA, EDO PERIOD

江戸 銘「三輪（花押）」木彫人物根付

depicting a figure with a smiling face bearing a cloth bag on his back, signed on the lower back with 'Miwa' followed by a *kao*

5.5cm wide

Provenance: Private English collection, England

Note: Possibly by Miwa Yukan (late 18th century). He called himself Kinokuniya Shozaemon and lived in Sekiguchi, Tokyo. Made netsuke as a hobby, with subject matter from the familiar Japanese scene. Did not polish or lacquer his carvings. Lived in Tenmei, 1781-1789. Or Miwa Chosen, the son and successor of Miwa Yukan, who continued the family style.

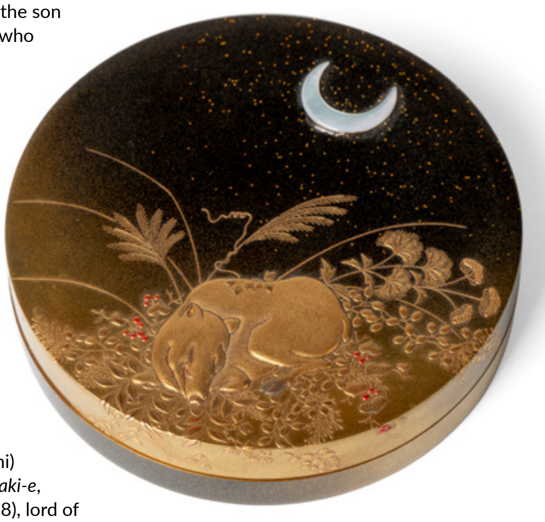
£800-1,200

350

JAPANESE LACQUER INCENSE CASE (KOGO)

BY YAMAZAKI MUSHU (BORN 1966)

山崎夢舟 蒔繪漆圓盒



the elongated circular box decorated in gold and colored *hiramaki-e*, high-relief *takamaki-e*, with embellishments of gold *hirame* flakes and *kinpun* powder, depicting a wild boar sleeping under the mother-of-pearl inlaid crest moon, the interior and base finished in dense gold *nashiji*, the base with signature reading "Mushū" in black lacquer

9cm diameter x 2.1cm high

Provenance: Private English Collection, England

Note: Born the eldest son of a lacquerer, in his late teens, Yamazaki Mushū (birthname: Atsushi) entered the workshop of Nakamura ShūzŌ to receive instruction in the techniques of Kaga *maki-e*, a regional style of lacquer decoration dating back to the time of Maeda Toshitsune (1594-1658), lord of Kaga Province (present-day Ishikawa Prefecture). In 1990, he assumed his artistic name Mushū, written with two characters meaning "Dream Boat," that express his determination to use the ancient art of lacquering as the vessel through which his creative vision can be given tangible physical form. He has constantly developed new styles of expression without ever deviating from the exacting artistic and technical standards he absorbed as a young apprentice, deploying an unusually wide range of hues, including not only metallic gold and silver but also colored lacquer. A lacquer tea caddy made by him in 2008 is in the collection of the Harvard Art Museums, object Number: 2010.446.A-B.

£700-900

351

JAPANESE COPPER JIZAI OKIMONO OF A SPINY LOBSTER

BY HIROMI FUJIWARA (1926-1989), MEIJI PERIOD

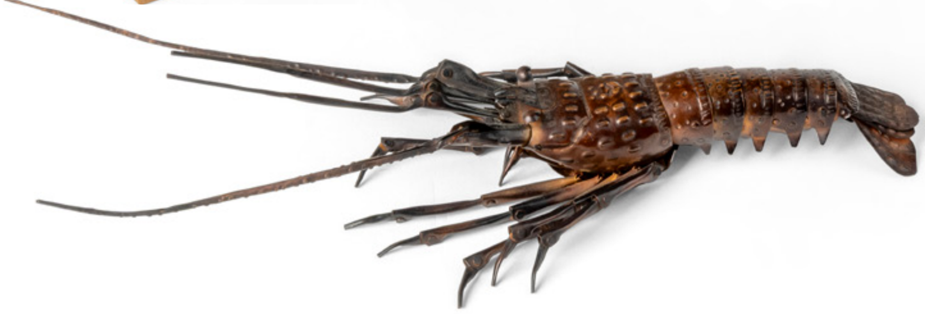
明治 藤原弘美 自在銅海老置物 共箱

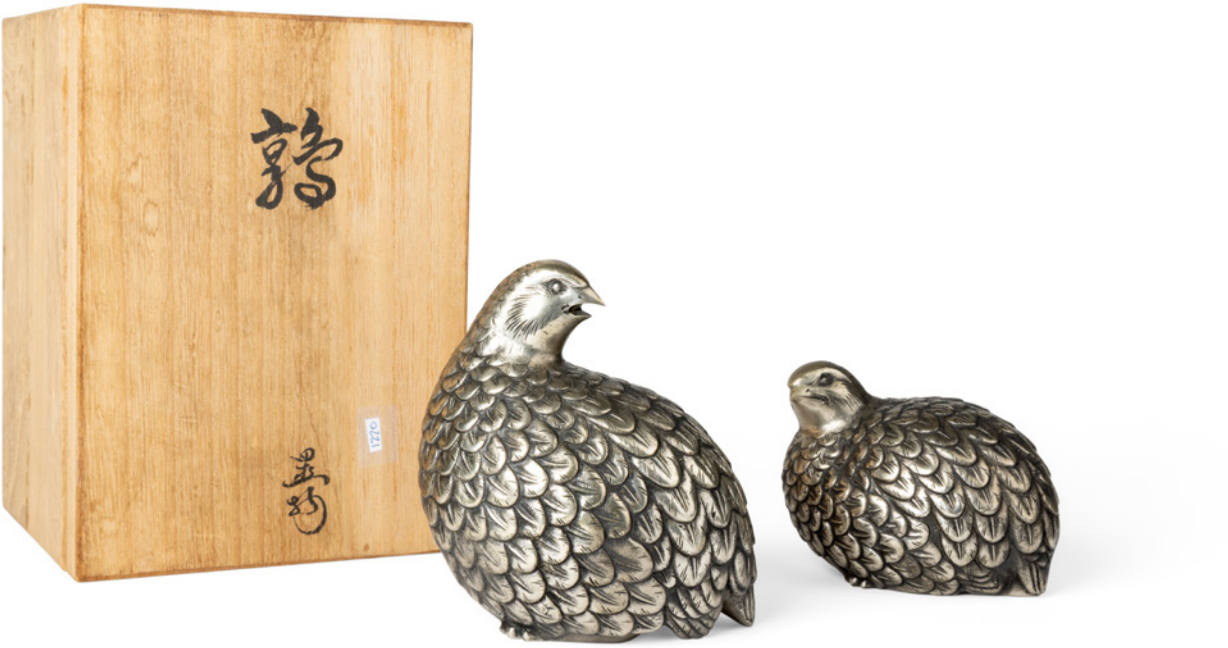
naturalistically rendered with fully articulated limbs, antennae, body and tail, signed 'Hiromi' on the underside, with a wooden *tomobako*

15cm wide; 22g

Provenance: Private English collection, England

£400-600





352

PAIR OF JAPANESE CUPRONICKEL OKIMONO OF QUAILS

MEIJI/ TAISHO PERIOD

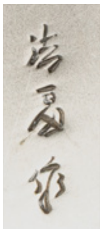
明治/大正 白銅鶴鶉置物(共兩件) 共箱

one larger with the animal looking back, marked on the base, the other smaller with its head turned slightly to the left, with a signed wooden *tomobako* (2)

largest: 14.3cm high; 959g

Provenance: Private English collection, England

£300-500



353

JAPANESE CUPRONICKEL OKIMONO OF A CRAB FISHERMAN

MEIJI PERIOD

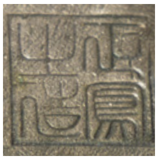
明治 正鳳之造款 白銅捕蟹人置物

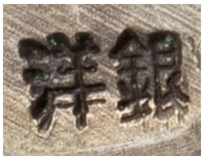
depicting a fisherman removing a large crab off his shoulder, another crustacean escaping to the side of his wicker basket, the man wears a short tunic decorated with waves and a skirt made of sea grass, all raised on a base shaped as a rocky outcrop with further waves crashing to the side, marked to the rock base, possibly for *Zuishozo*, the foot rim with a stamped *yogin* (nickle silver) mark

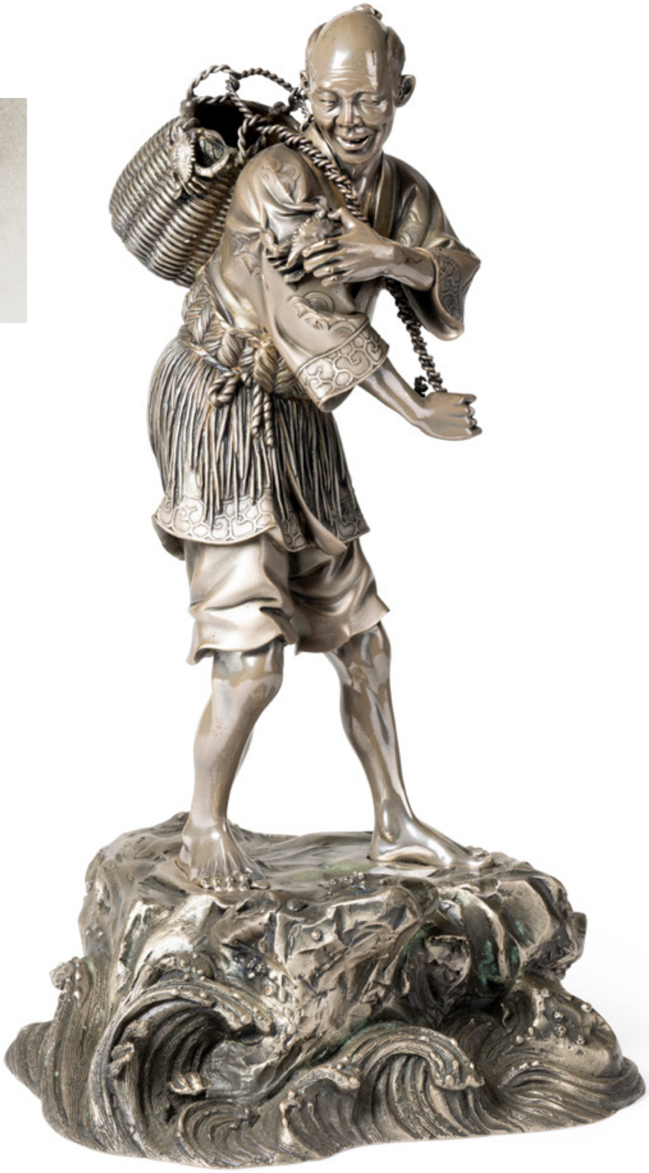
40.5cm high; 6.6kg

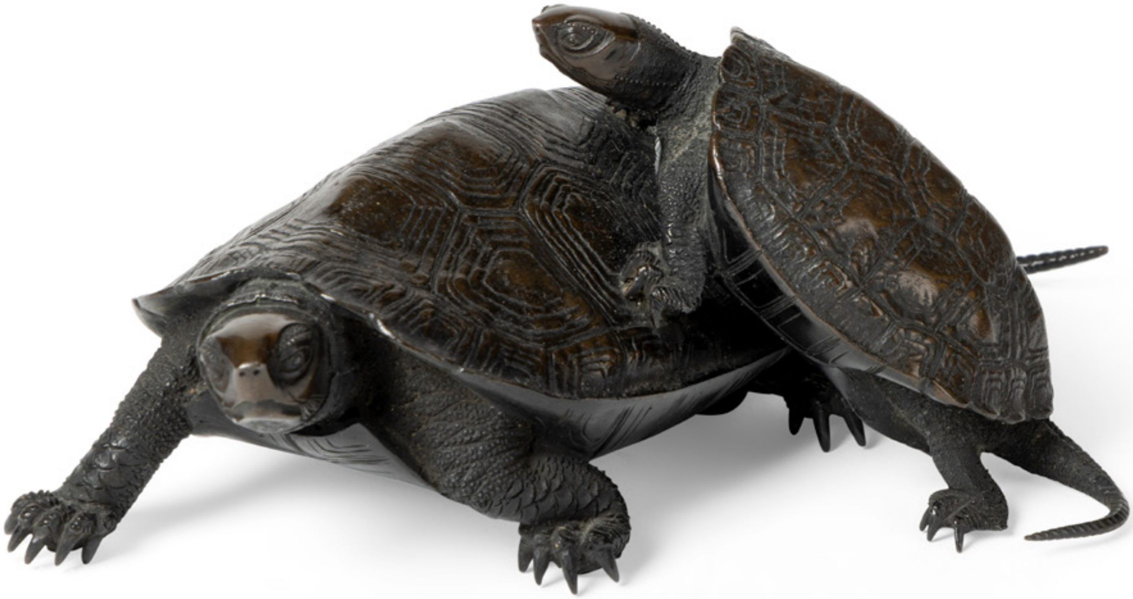
Provenance: Private English collection, England

£800-1,200









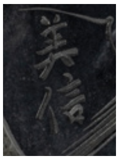
354

JAPANESE BRONZE OKIMONO OF TORTOISE GROUP

BY BISHIN, MEIJI PERIOD

明治 美信款 銅龜置物

realistically rendered with a smaller turtle climbing on the larger one, the base signed 'Bishin'



18cm wide; 1045g

Provenance: Private English collection, England

£1,000-1,500

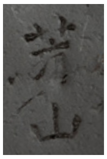
355

JAPANESE BRONZE OKIMONO OF TWO PUPPIES AND BALL

BY HOZAN, MEIJI/ TAISHO PERIOD

明治/大正 芳山款 銅幼犬戲繡球置物（共三件）

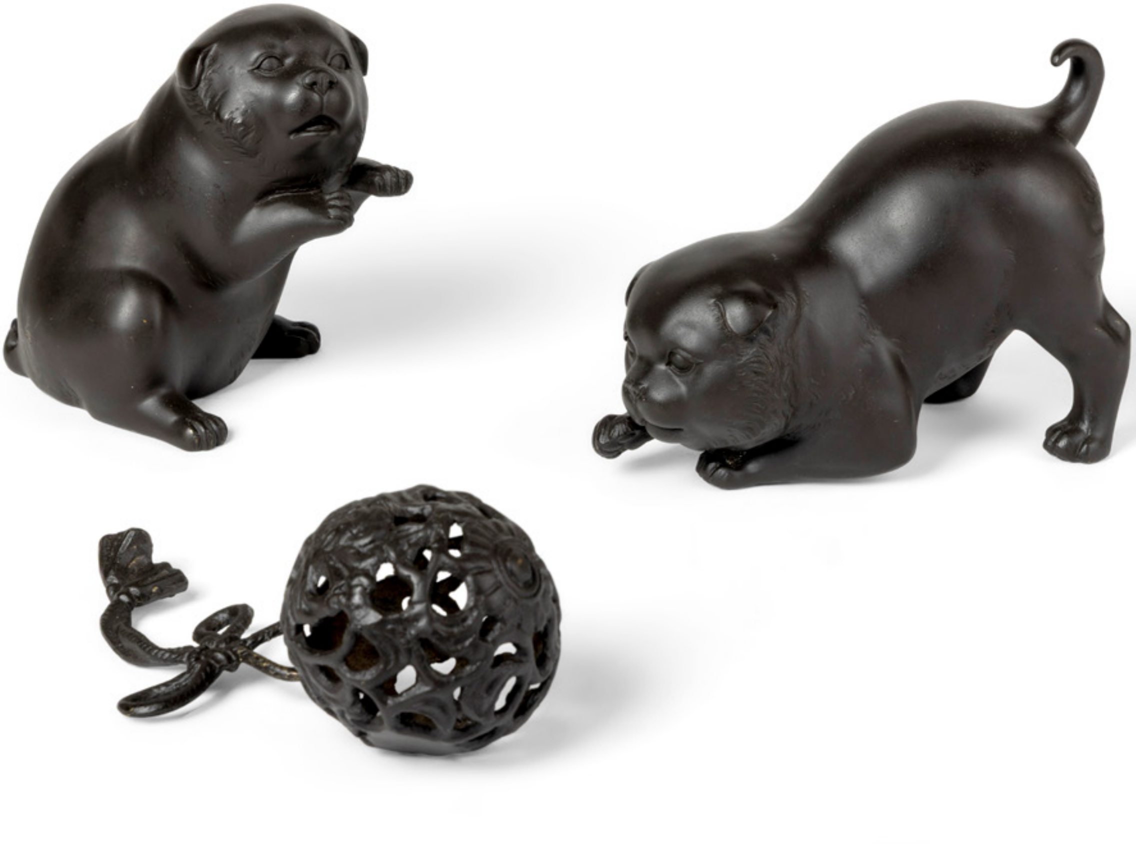
cast as two playful puppies playing with a tasselled, reticulated ball, the seated puppy marked 'Hozan' (3)



largest 17.5cm wide; 2339g

Provenance: Private English collection, England

£600-800



356

JAPANESE BRONZE OKIMONO OF A HORSE SCULPTURE

BY KUNIO ITO, TAISHO PERIOD

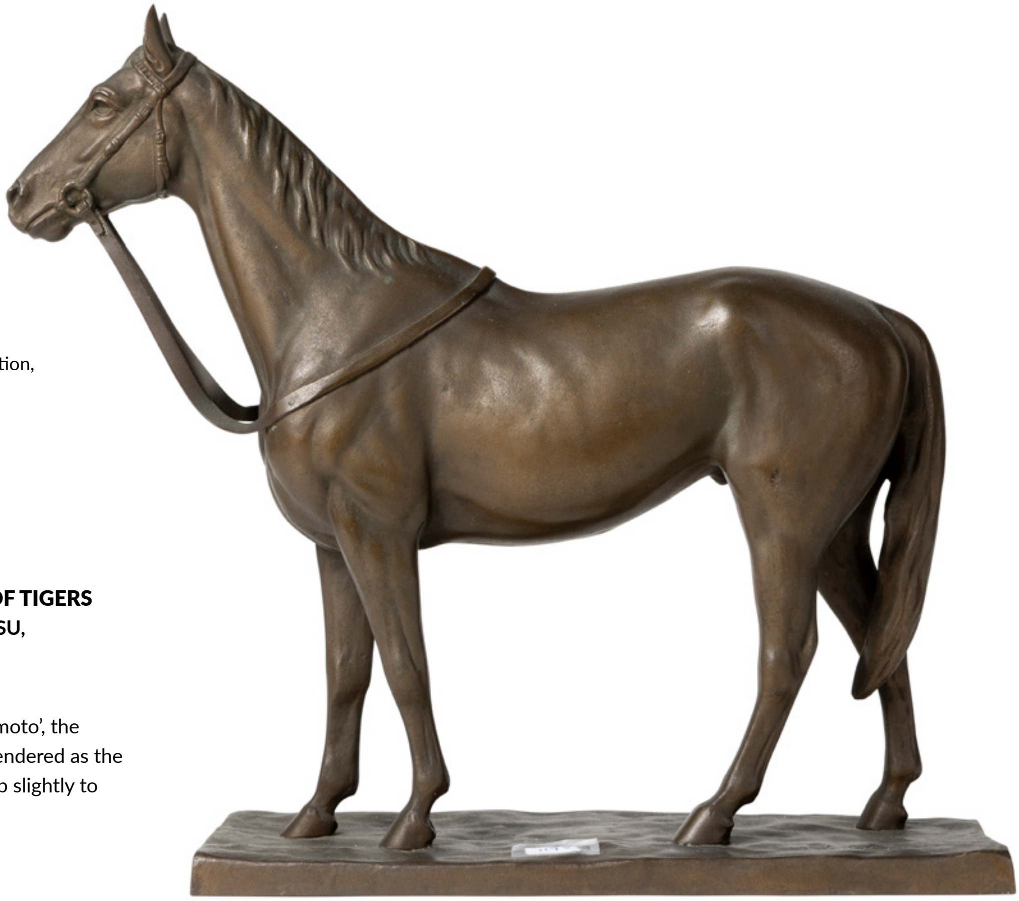
大正 伊藤國男 銅馬置物

cast on a low plinth as the beast on all fours looking ahead, back corner of the plinth mark 'Kunio saku'

35cm long; 5.1kg

Provenance: Private English collection, England

£500-700



357

TWO JAPANESE BRONZE OKIMONO OF TIGERS

BY OMORI MITSUMOTO AND TSUNEMITSU, MEIJI PERIOD

明治 大森光元、常光款 銅虎置物（共兩件）

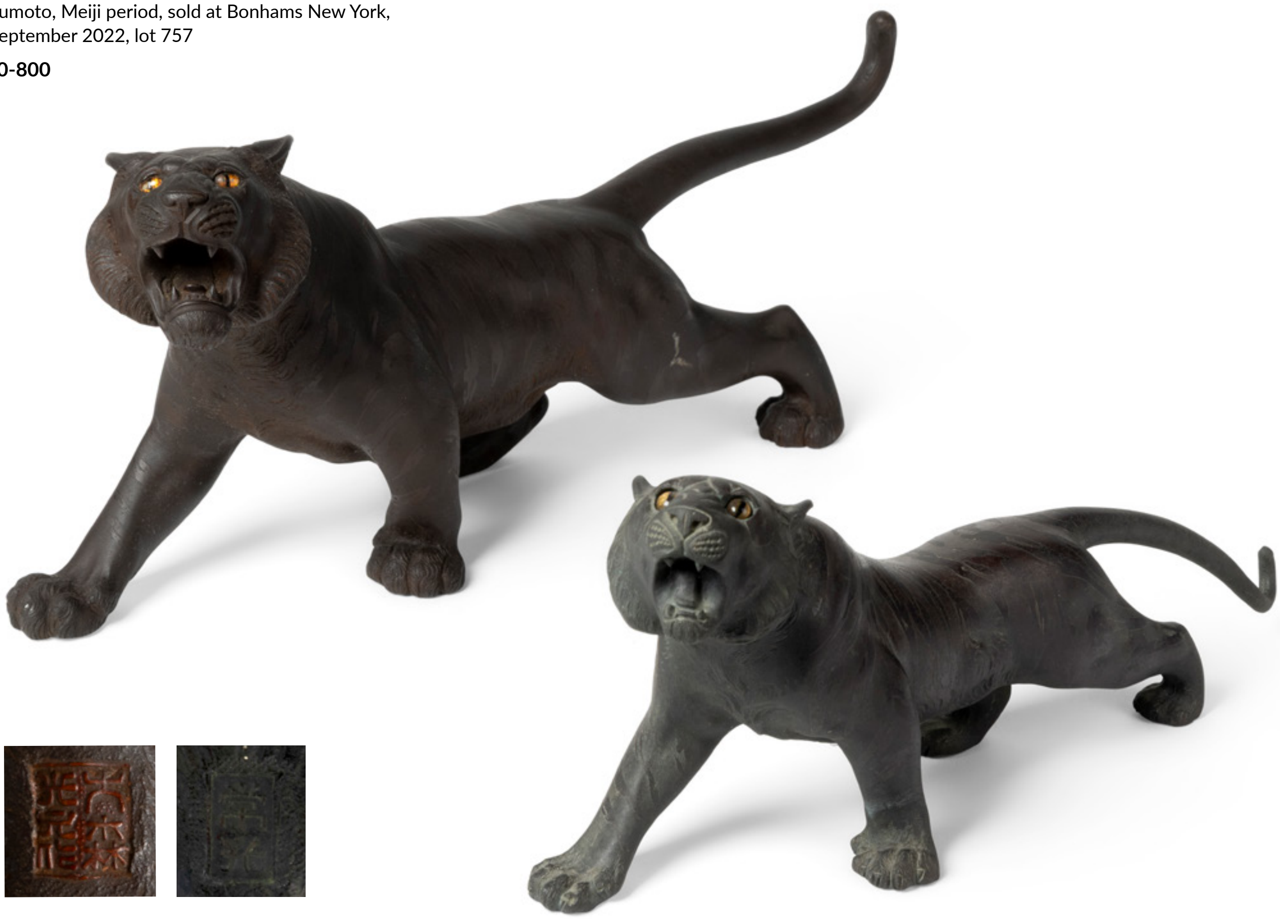
the larger marked on the belly 'Omori Mitsumoto', the smaller marked 'Tsunemitsu', both similarly rendered as the beasts striking forward with heads looking up slightly to the left, eyes inlaid (2)

35cm and 30cm wide; 2.58kg and 1.33kg

Provenance: Private English collection, England

Note: Compare to a larger bronze tiger okimono by Omori Mitsumoto, Meiji period, sold at Bonhams New York, 21 September 2022, lot 757

£600-800



358

JAPANESE BRONZE OKIMONO OF A HORSE

BY TAKAYOSHI MITSUI (1903-1987)

三井高義 銅馬置物 石座

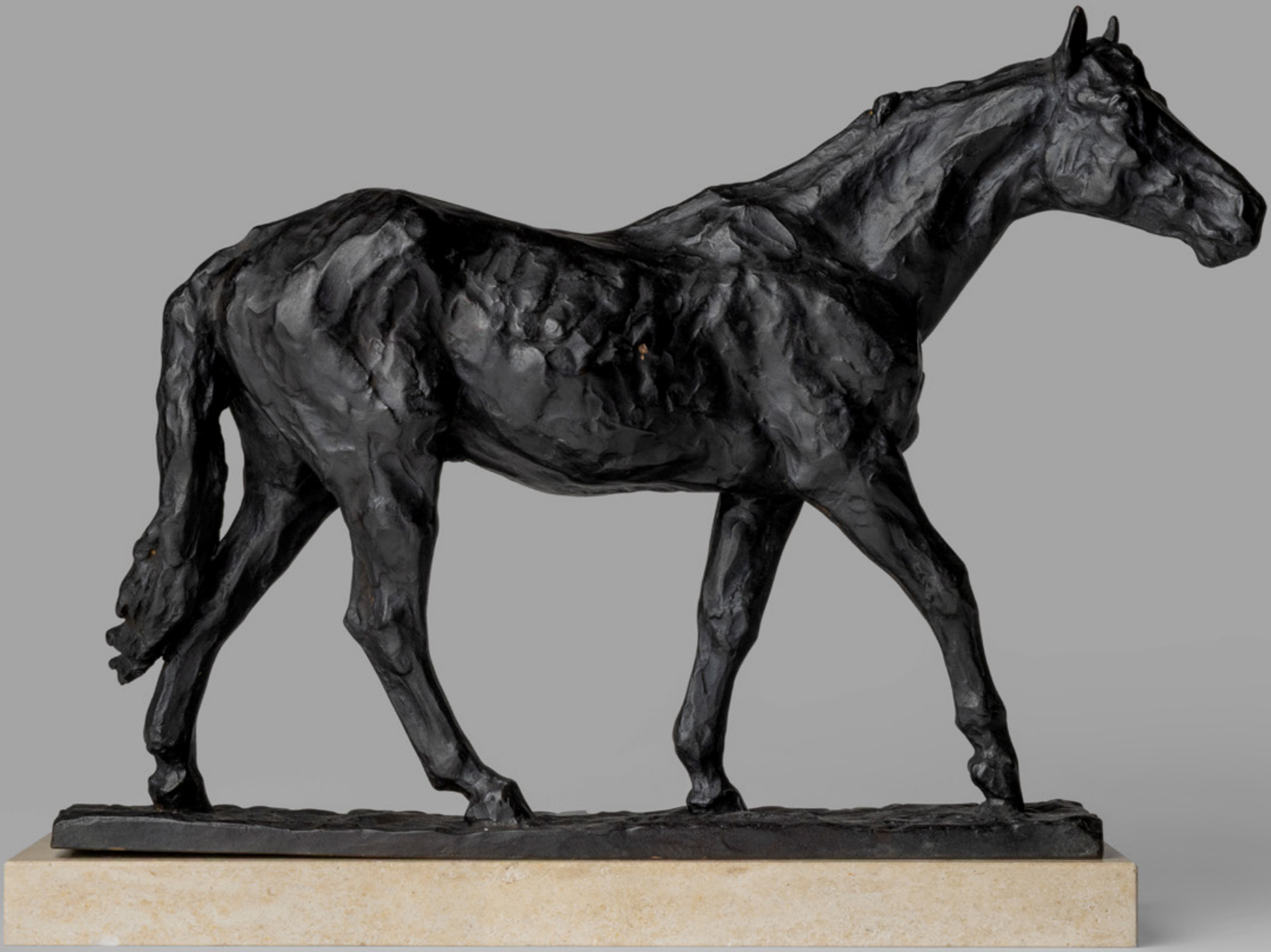
sculptured on a low plinth with a striding horse with its head slightly turned to the right, one corner of the plinth marked 'T. Mitsui', on a stone base

42cm wide; 6.2kg

Provenance: Private English collection, England

Note: Takayoshi Mitsui (1903-1987) was the head of the Ipponmatsu-machi family, one of the eleven Mitsui families that founded the Mitsui zaibatsu, and a sculptor who left behind many works of racehorses. His bronze work of the imperial horse "Shirayuki" okimono, dated to 1933, is in The Museum of Imperial Collection, Sannomaru Shozokan, collection number: SZK002181. The Equine Museum of Japan in Kanagawa held his solo exhibition titled *The Plaster Models of Horse Sculptor* during 14 Dec 2019 and 16 Feb 2020.

£600-800



359

FINE JAPANESE SATSUMA ‘SLEEPING CAT’ KORO

MEIJI TO TAISHO PERIOD

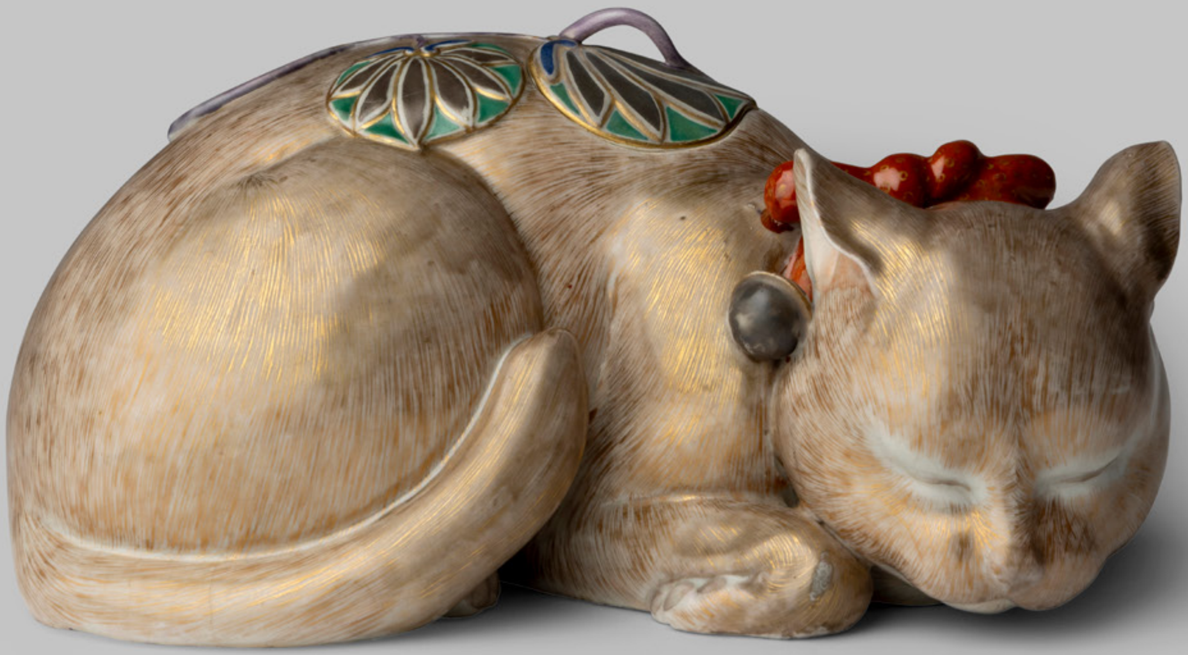
明治至大正 薩摩燒眠貓型熏爐

realistically moulded as a cat with all fours tucked in, curled to one side, tail curved in, finely painted in gild with manes, tied with a red ribbon hung with two bells, leaves covered the back and one with a vine handle lifts up revealing the vessel

23cm wide

Note: Compare to a Japanese Kaga ware porcelain sleeping cat, Taisho period, 20th century, sold at sotheby’s London, 21 September 2021, lot 14.

£2,500-3,000



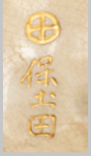
360

FINE AND RARE JAPANESE SATSUMA OKIMONO OF A LIFE-SIZE CROUCHING CAT

HODODA COMPANY MARK, MEIJI PERIOD

明治 保土田款 薩摩燒等身臥貓置物

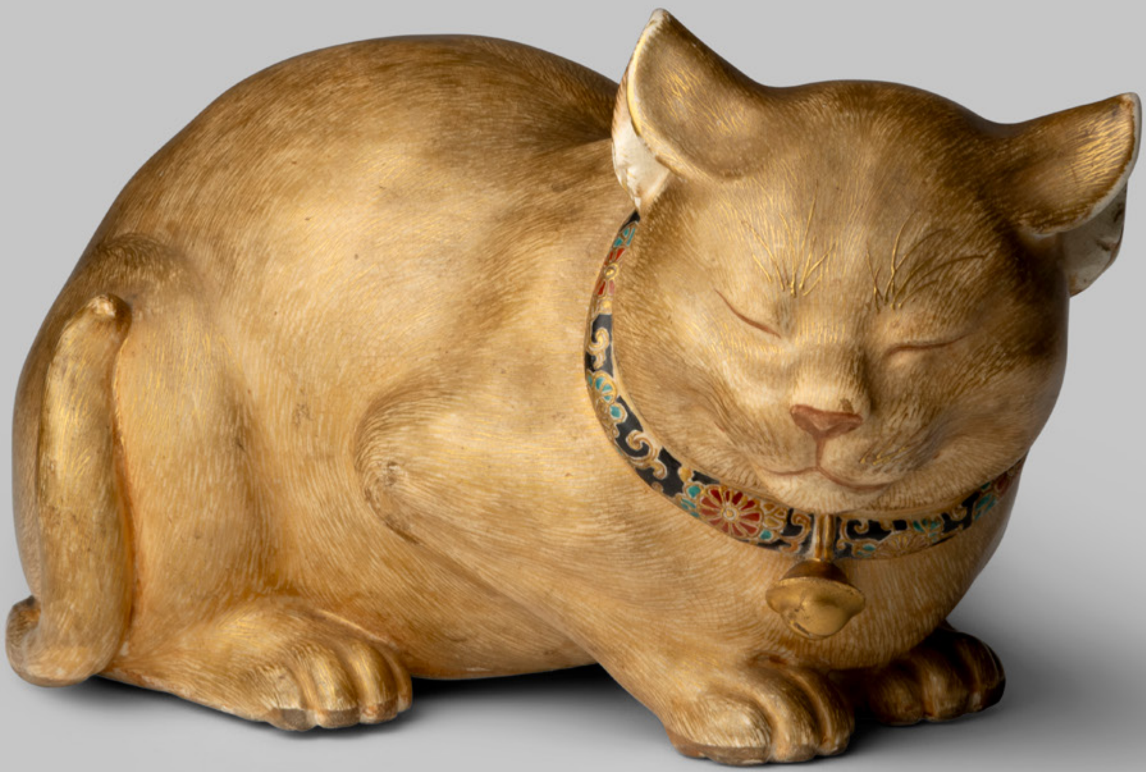
realistically moulded with eyes closed and head slightly turned to the right, wearing a bell collar decorated with kiku sprays and geometric designs on black ground, the base signed with a gilt Hododa mark below a Shimazu mon



29cm wide

Note: Compare to an Imperial Satsuma model of a recumbent cat, 19th century, sold at Christie's London, 2 Oct 2005, lot 363.

£3,500-4,500



361

JAPANESE SATSUMA VASE

RYOSAN MARK, MEIJI PERIOD

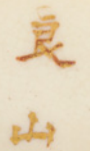
明治 良山款 薩摩燒人物紋瓶

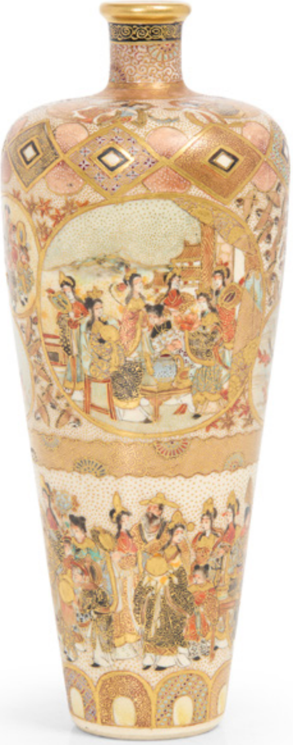
of tappered form, finely painted with figures on the lower register and in roundels on the upper register, the base marked 'Ryosan'

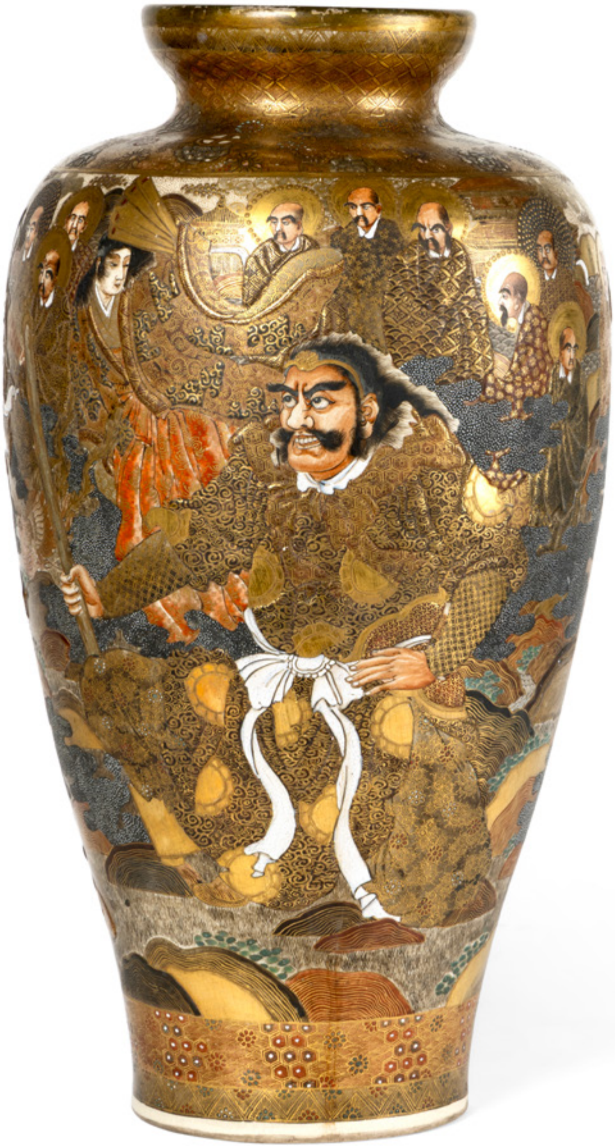
14.9cm high

Provenance: Private English collection

£600-800







362

LARGE JAPANESE SATSUMA 'RAKAN' VASE

BY HAKUZAN, MEIJI PERIOD

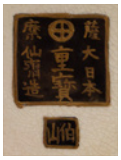
明治 '薩摩 大日本 重寶 仙齋造 伯山 '款 薩摩燒人物圖大瓶

of baluster form, painted and moulded with low relief with a main figure riding a dragon holding lotus stems surrounded by *rakans* on one side, reverse with a fierce warrior, the base with a square panel marked 'Satsuma Dainihon Juuhou Sensai saku', below further marked 'Hakuzan'

46cm high

Provenance: Private Scottish collection, Renfrewshire; Inherited from current owner's father

£400-600



363

JAPANESE SATSUMA PLATE

BIZAN MARK, MEIJI PERIOD

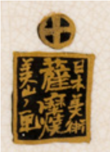
明治 美山款 薩摩燒人物紋盤

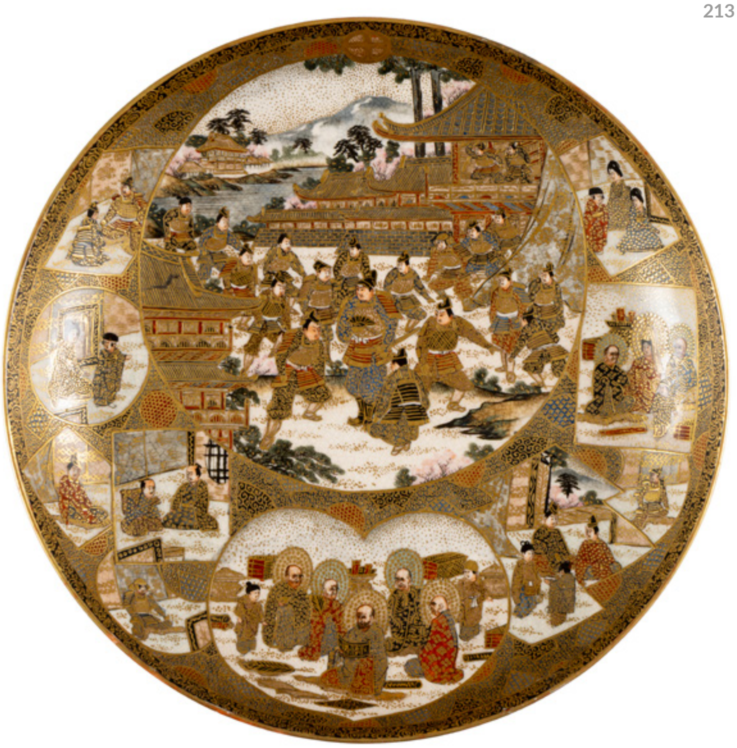
densely painted with figures in cartouches in the interior, the base signed 'Bizan', possibly with a vague impressed mark

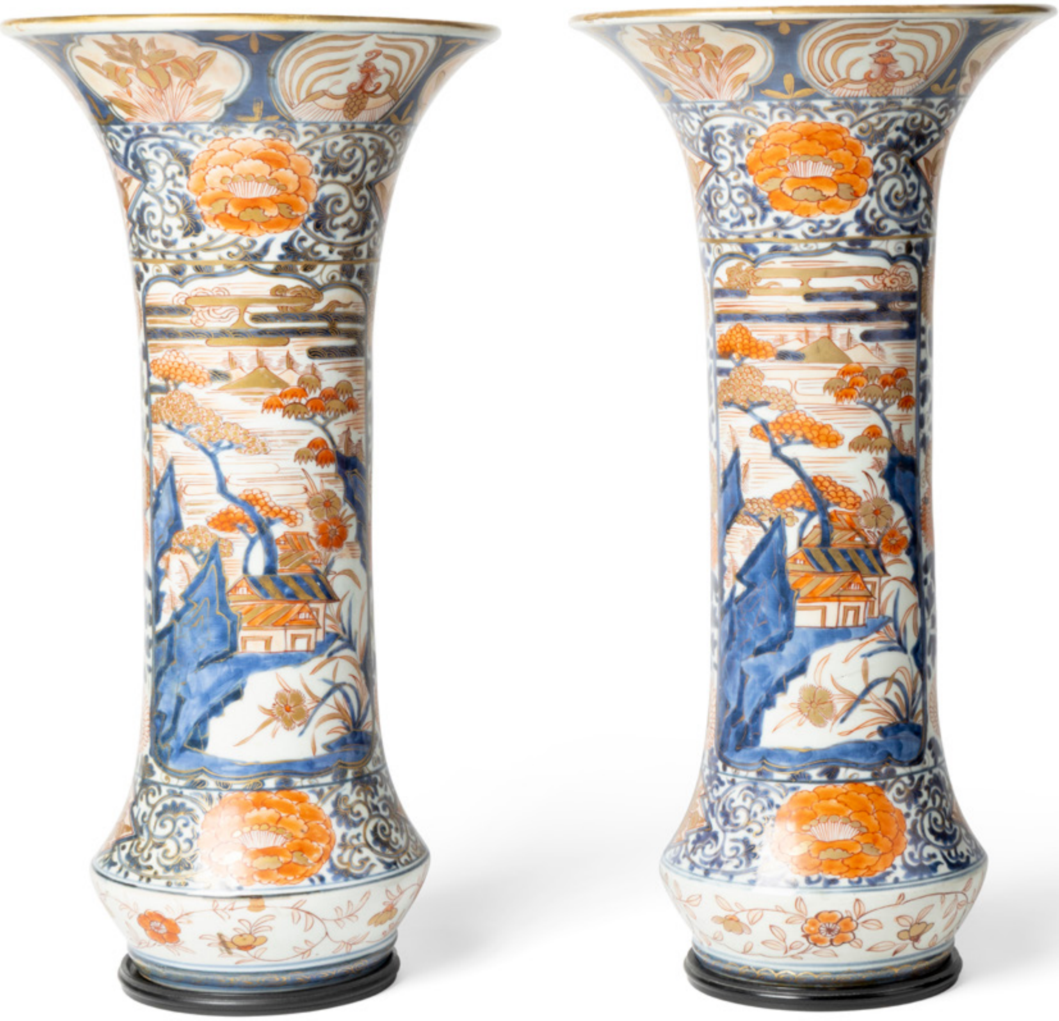
24.2cm diameter

Provenance: Private English collection

£400-600







364

PAIR OF JAPANESE IMARI BEAKER VASES

EDO PERIOD, 17TH-18TH CENTURY

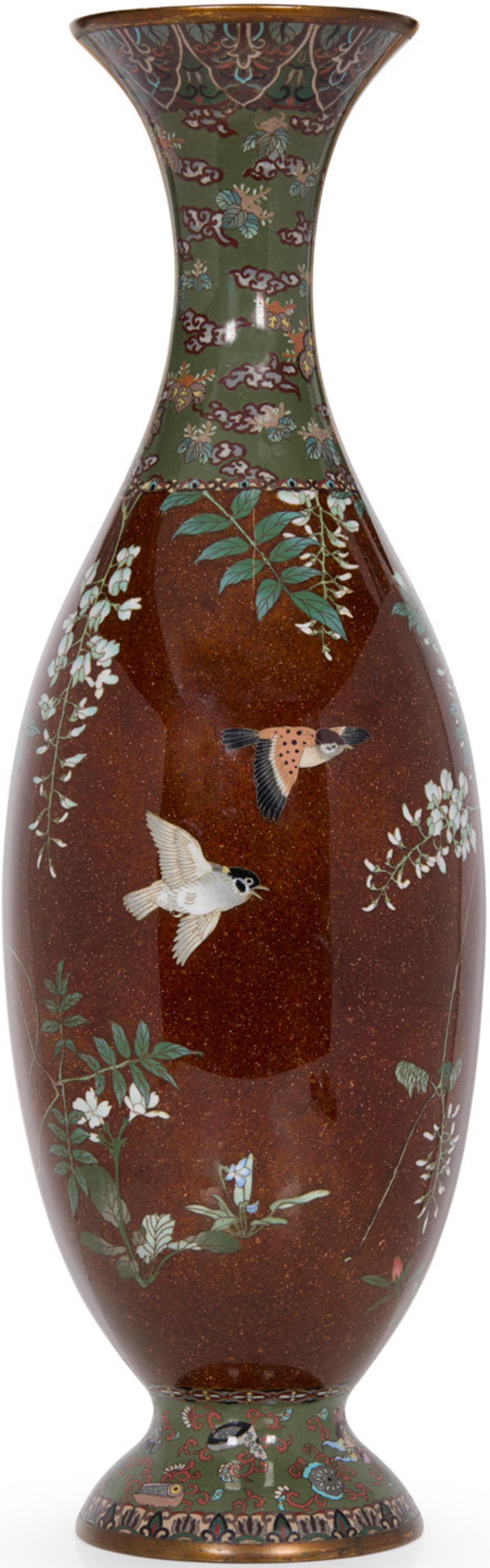
江戶 伊萬里屋舍鳳鳥紋對瓶 帶木座
(共兩件)

each of typical straight-sided form with flared mouth, painted with panels of small houses beside lakes with mountains and trees beyond within foliate scroll borders, all between peony flower heads and orchids in stylised panels on a ground of scrolling foliage in underglaze blue, all below a band of phoenixes and orchids around the mouth, with circular wooden stand (2)

42cm high each

Provenance: Private UK collection

£600-800



365

LARGE AND FINE JAPANESE CLOISONNÉ ENAMEL VASE

MEIJI PERIOD

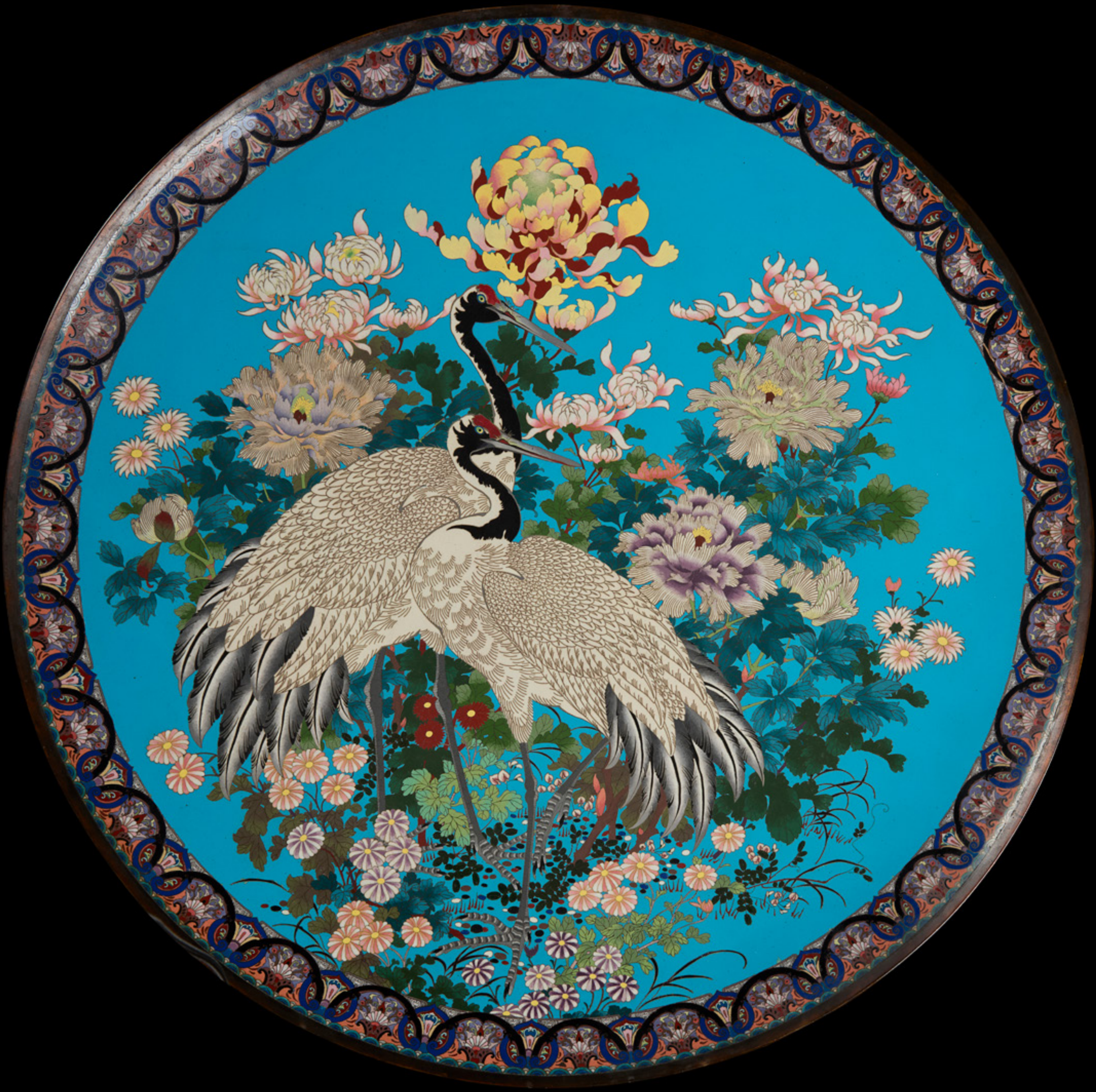
明治 大型銅胎掐絲琺瑯花鳥紋瓶

of slender baluster form, decorated on the body with birds and flowers against brown ground with golden coloured flakes

63.8cm high

Provenance: Private Scottish collection, Perthshire

£800-1,200



366

MASSIVE JAPANESE CLOISONNÉ ENAMEL ‘CRANE’ CHARGER

MEIJI PERIOD

明治 大型銅胎掐絲琺瑯花鶴圖盤

raised on a short circular foot, intricately decorated with a pair of *tanchozuru* (red-crested cranes) standing in the middle of a luscious floral bush, bordered by a floral band interlaced with *ruyi* heads, the reverse decorated with fan-shaped panels on a scrolling turquoise ground

91.3cm diameter

Provenance: Private Scottish collection, Edinburgh

Note: Compare to two slightly larger chargers, both depicting cranes, Meiji period, one sold at Bonhams London, 10 November 2016, lot 470, the other sold at Christie’s London, 28 Jan 2015, lot 700.

£2,000-3,000

367

FINE JAPANESE BRONZE OKIMONO OF A QUAIL

BY THE MARUKI COMPANY, MEIJI PERIOD

明治「行泰」、「日本國丸喜」製 銅鵪鶉置物

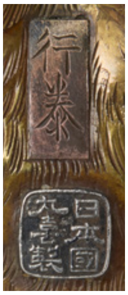
naturalistically cast standing with its head lowered into its chest, buried in plumage, signed on the underside *Nihon koku Maruki sei* within a square reserve below a two-character maker's mark

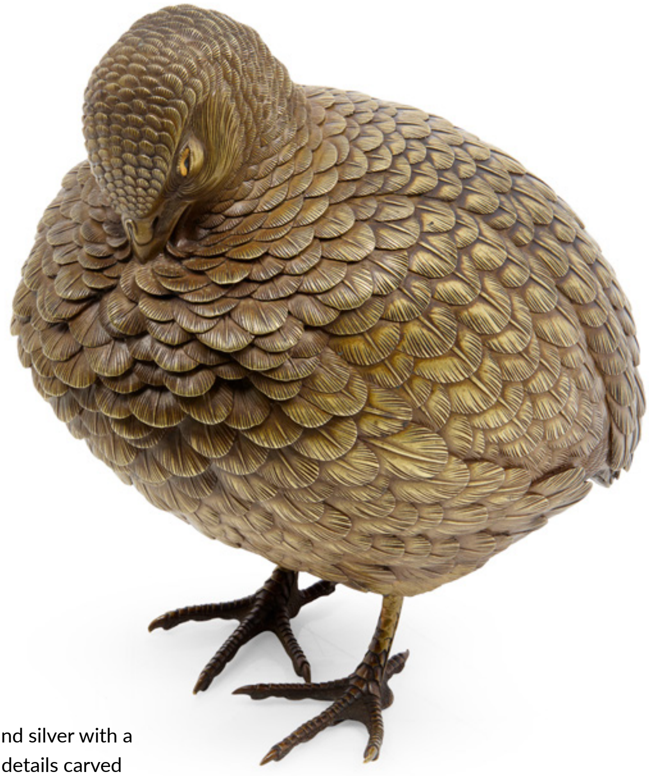
10cm wide; 550g

Provenance: From an Edinburgh executry

Note: A highly comparable example, also by the Maruki Company, Meiji era, was sold at Bonhams London, 8 Nov 2018, part lot 230.

£700-900





368

GROUP OF THREE JAPANESE INLAID BRONZE VASES

BY KOSHU/ MITSUFUNE, MEIJI PERIOD

明治 光舟款 銅雄雞紋瓶（共三件）帶雙木座

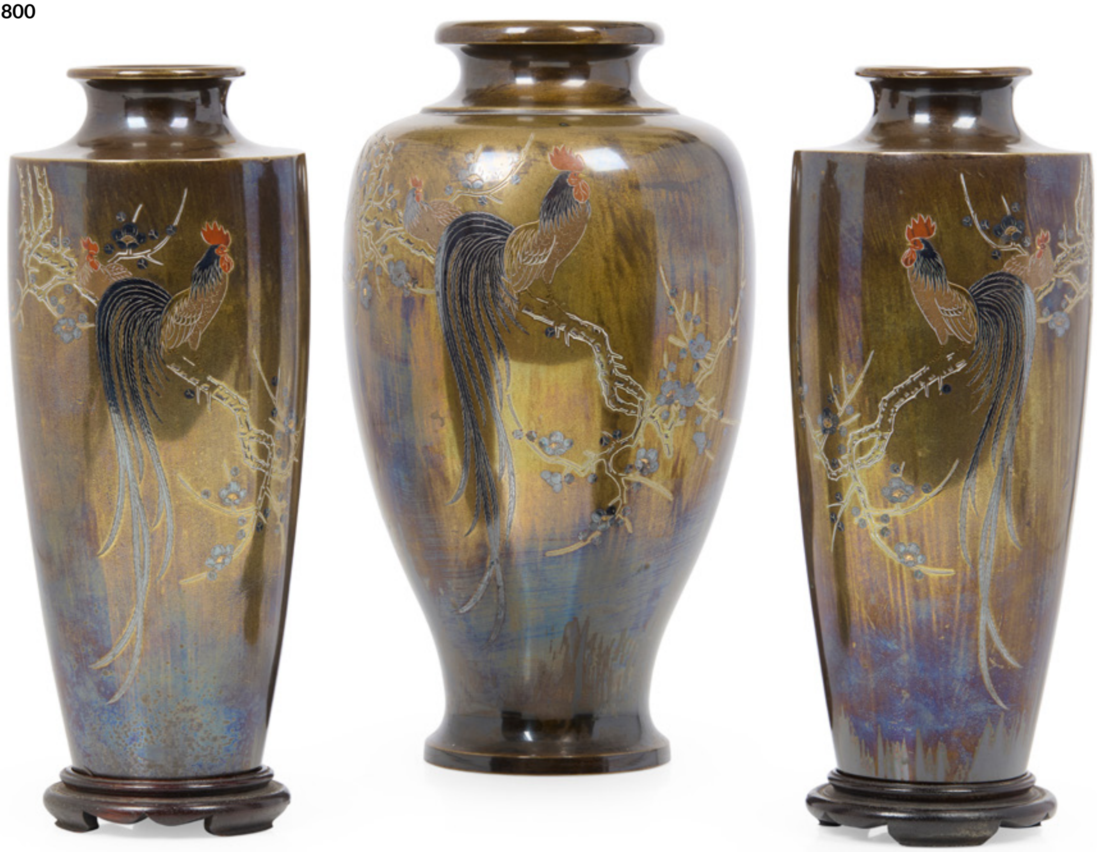
one larger and two as a pair in mirror images, each inlaid in gold and silver with a hen and long-tailed cockerel perched on a blossoming plum tree, details carved and patinated, the reverse signed *Koshu/ Mitsufune koku*, the pair with wooden stands (3)

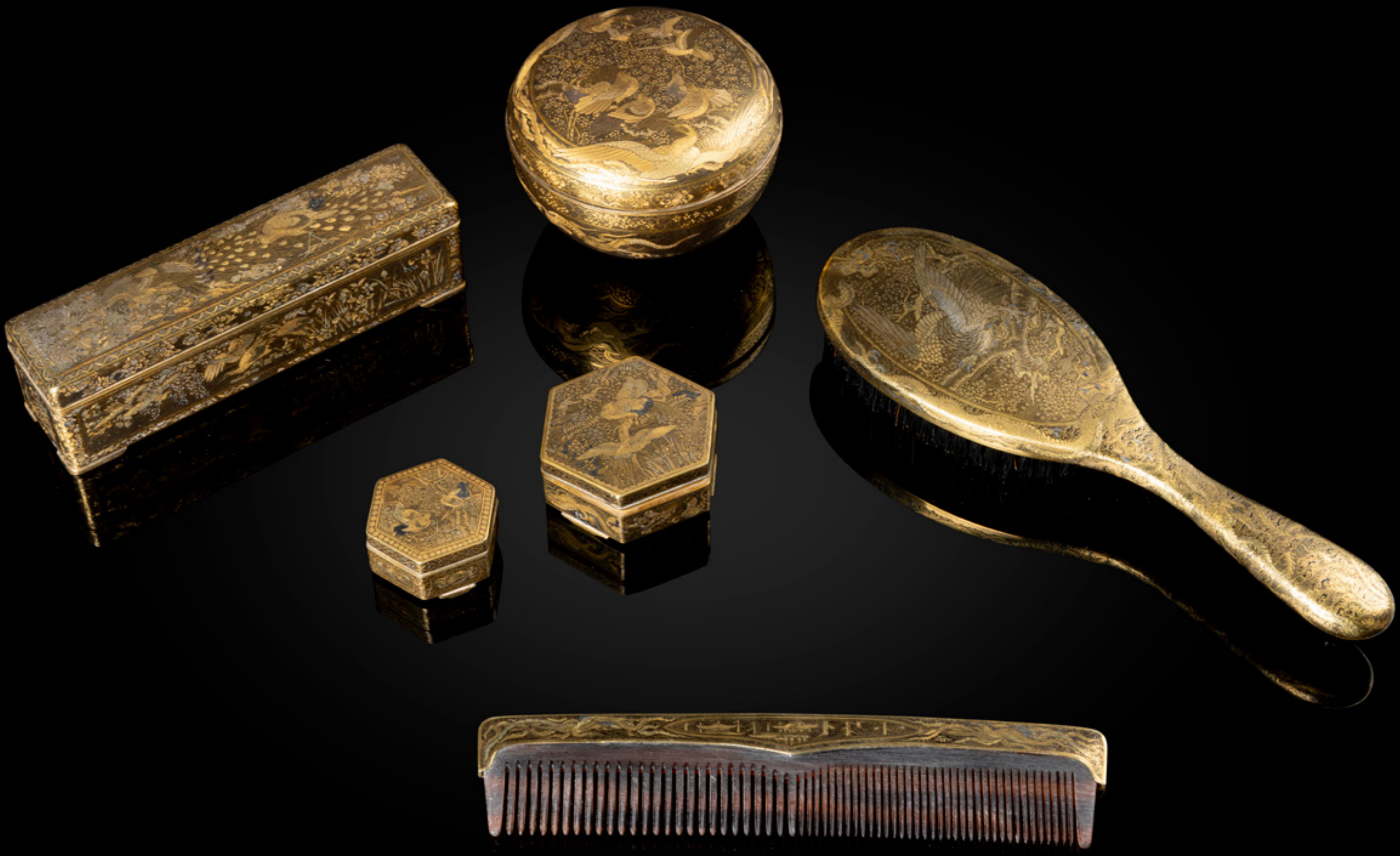
largest 23cm high; 1617g total

Provenance: Private Scottish collection, Edinburgh

Note: A comparable pair of vases, signed Mitsufune (Kosen) Koku, Meiji Period, was sold at Christie's London, 18 May 2012, lot 52.

£600-800





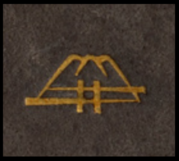
369

RARE JAPANESE KOMAI-STYLE BEAUTY SET

MEIJI PERIOD

明治 京都住駒井風格 金工花鳥紋髪梳、齒梳、長方蓋盒、圓蓋盒 及 六方蓋盒（共六件）

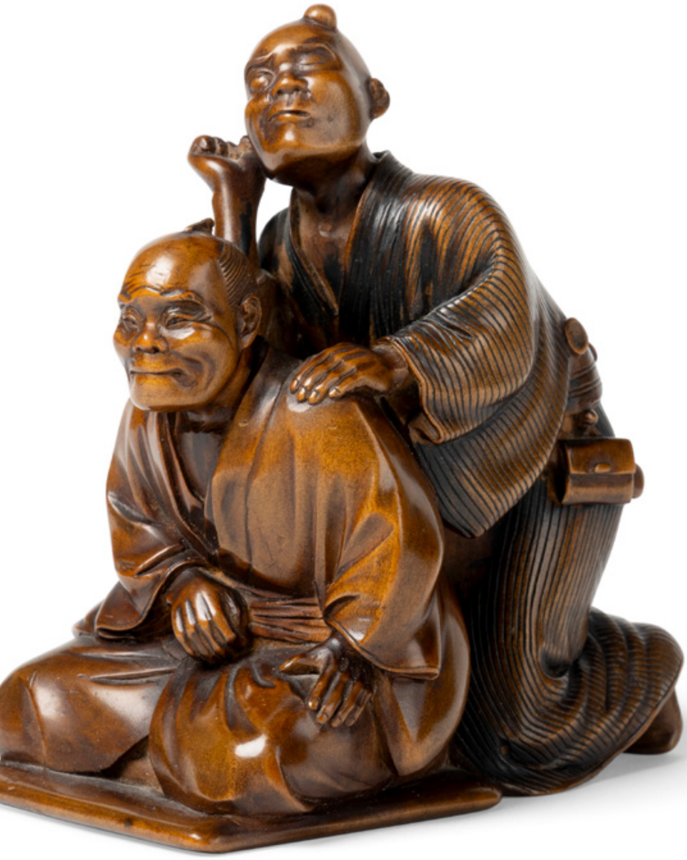
comprising: a hair brush, finely decorated with a halk fighting dragons; a comb holder with a tortoiseshell comb; a rectangular box with cover, decorated with peacocks; a circular box and cover, decorated with birds enclosed by two phoenixes at the border, the base with a Fuji mark of the Komai Workshop; two hexagonal form box with cover, both decorated with birds and flowers (6)



largest 20.2cm wide

£7,000-9,000

PRIVATE SCOTTISH COLLECTION, EDINBURGH (LOTS 370-374)



370

JAPANESE WOOD OKIMONO OF 'BLIND MASSEUR' FIGURAL GROUP

POSSIBLY BY SHOKO SUGONOYA, MEIJI PERIOD

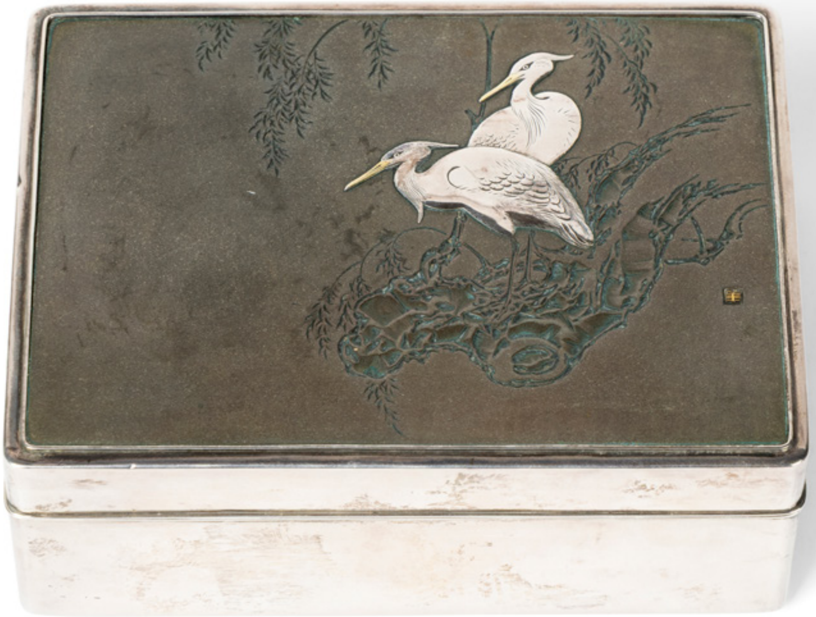
明治 '尚古作' 款 木雕盲人按摩師置物

carved with a crossed-legged client seated in front of a kneeling masseur pressing his right elbow on the client's right shoulder, both faces minutely rendered, the base carved 'Shoko saku'

11.1cm high

Provenance: Private Scottish collection, Edinburgh

£300-500



371

JAPANESE SILVER 'EGRET' BOX WITH COVER

'BI' AND 'JUNGIN' MARKS, MEIJI TO TAISHO PERIOD

明治至大正 '美 '、'純銀' 款 銀包木雙鶴紋長方蓋盒

top of the cover finely decorated with two egrets standing on craggy rocks, right margin with gold coloured 'bi' mark in a recessed panel, possibly for Shobido, interior and base lined with wood, one side of the base stamped 'jungin' (pure silver)

13.9cm wide; 418g

Provenance: Private Scottish collection, Edinburgh

Note: The 'Bi' mark possibly refers to Shobido. The Shobido Jewellery Co. was founded in 1900 by Eikichiro Eto. The company was located in Yodoyabashi, central to Osaka City.

£400-600

372

JAPANESE KOMAI-STYLE IRON AND MIXED-METAL DISH

SHIGARAKI MARK, MEIJI PERIOD

明治 京都住駒井風格 ‘信楽堂’ 款 鐵鑄金銀嵌葵口盤

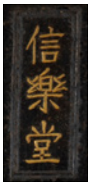
of lobed form, inlaid in gold, silver and copper *nunome-zogan* with octagonal panels containing traditional Japanese dwellings, the rim with a band of fruiting grape vines, the base with a three-character ‘Shigaraki do’ mark

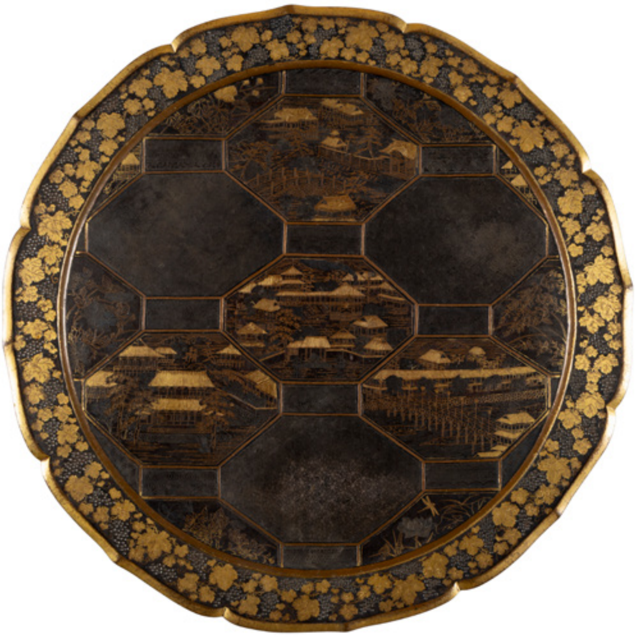
24.4cm diameter; 1075g

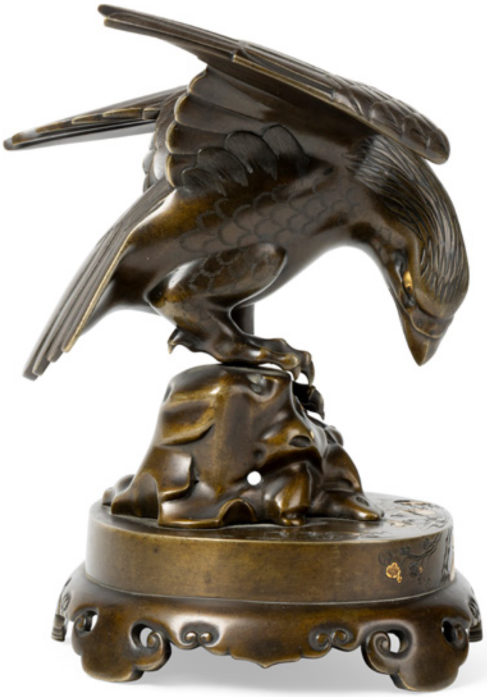
Provenance: Private Scottish collection, Edinburgh

Note: The iron items that Komai family decorated were produced near Kyoto, in Shigaraki (信樂 or 信楽), where one of the six ancient kilns was located. Presumably, Komai family produced the base iron objects in Shigaraki, then sent them to Kyoto for decoration in Nunome Zogan inlay technique.

£800-1,200







373

JAPANESE BRONZE AND MIXED-METAL INLAID OKIMONO OF HAWK AND MONKEY GROUP

MEIJI PERIOD

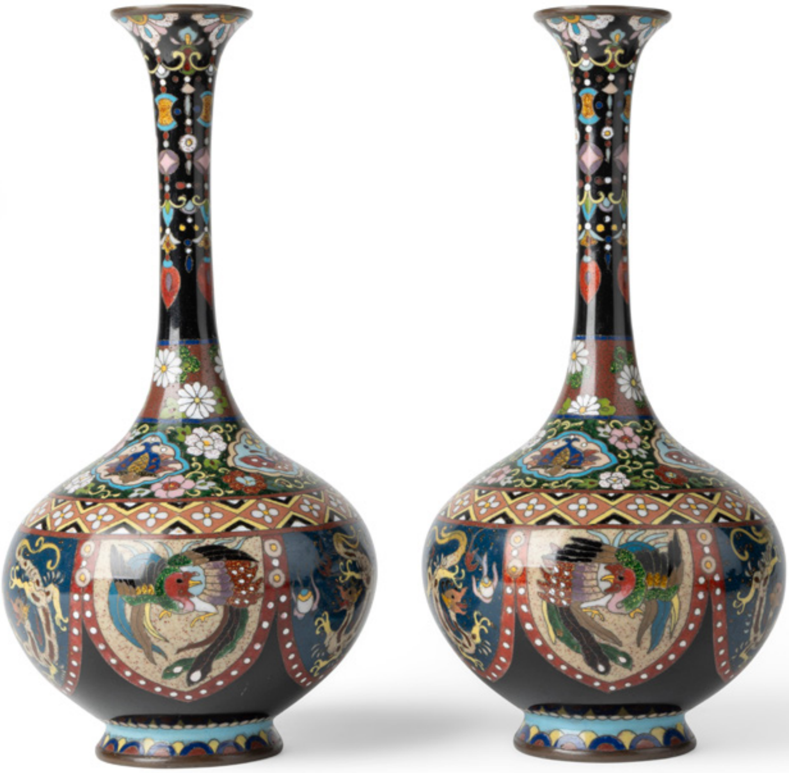
明治 嵌銅鷹猴鬥置物

depicting a large and magnificent hawk spreading its wings landing on a craggy rock issuing from an oval podium searching for a monkey hiding in an aperture of the rock, plummage of the hawk finely inlaid with silver wire, the podium raised on *ruyi* feet and flattened top depicted as a pond carved and inlaid with aquatic plants and a frog

19.5cm high; 2624g

Provenance: Private Scottish collection, Edinburgh

£600-800



374

PAIR OF JAPANESE CLOISONNÉ ENAMEL BOTTLE VASES

MEIJI PERIOD

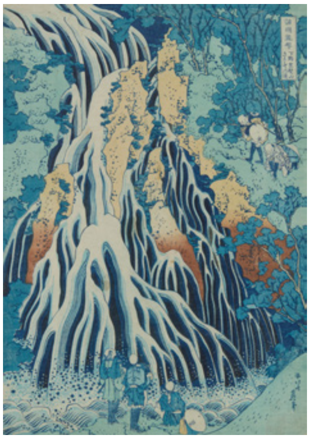
明治 銅胎掐絲琺瑯龍鳳紋對瓶

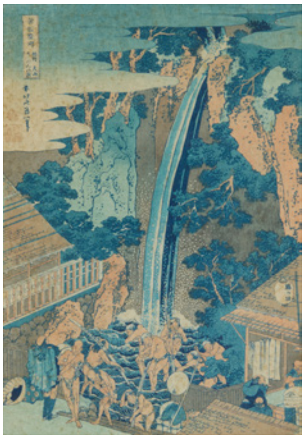
each decorated with dragons and phoenixes in main cartouches on the body, furtherw with floral bands, butterflies, festoons (2)

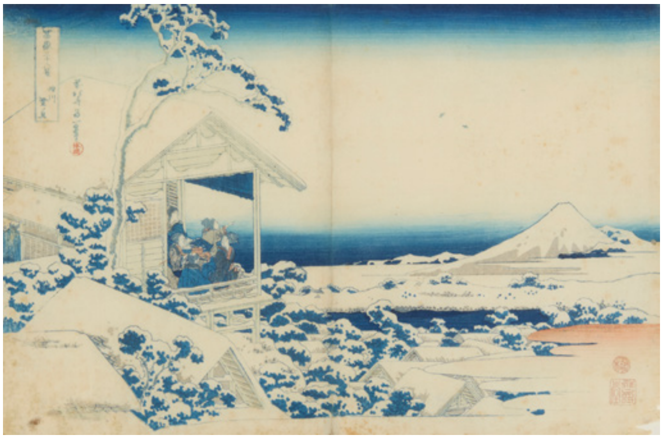
24.7cm high each

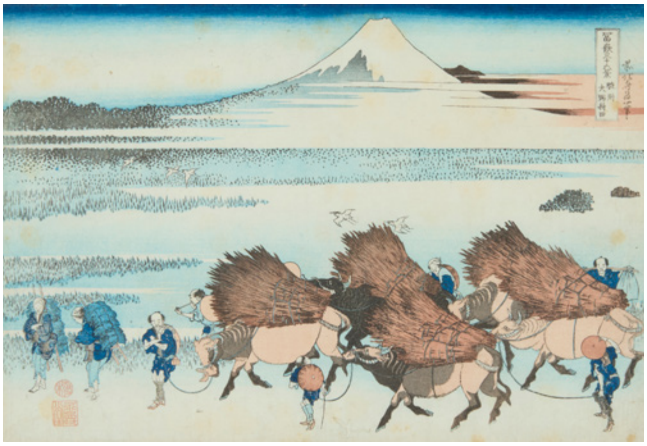
Provenance: Private Scottish collection, Edinburgh

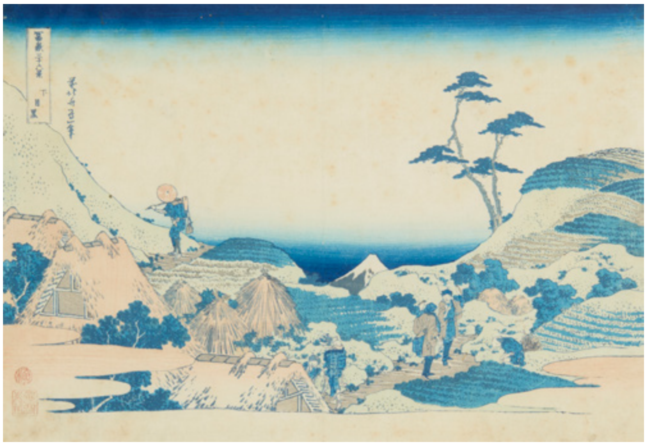
£300-500

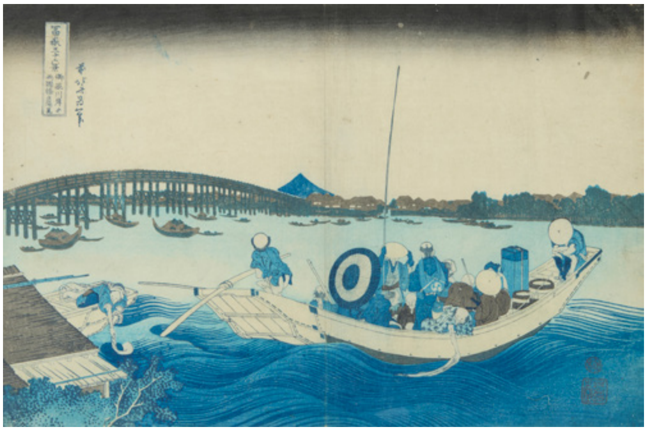


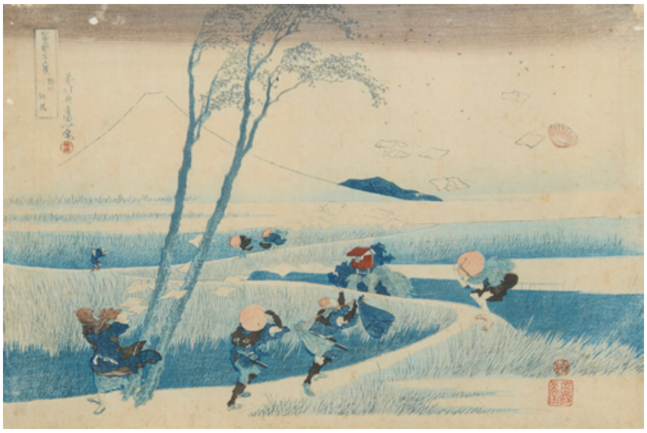












375

GROUP OF SEVEN JAPANESE WOODBLOCK PRINTS

KATSUSHIKA HOKUSAI (1760–1849), EDO PERIOD AND LATER

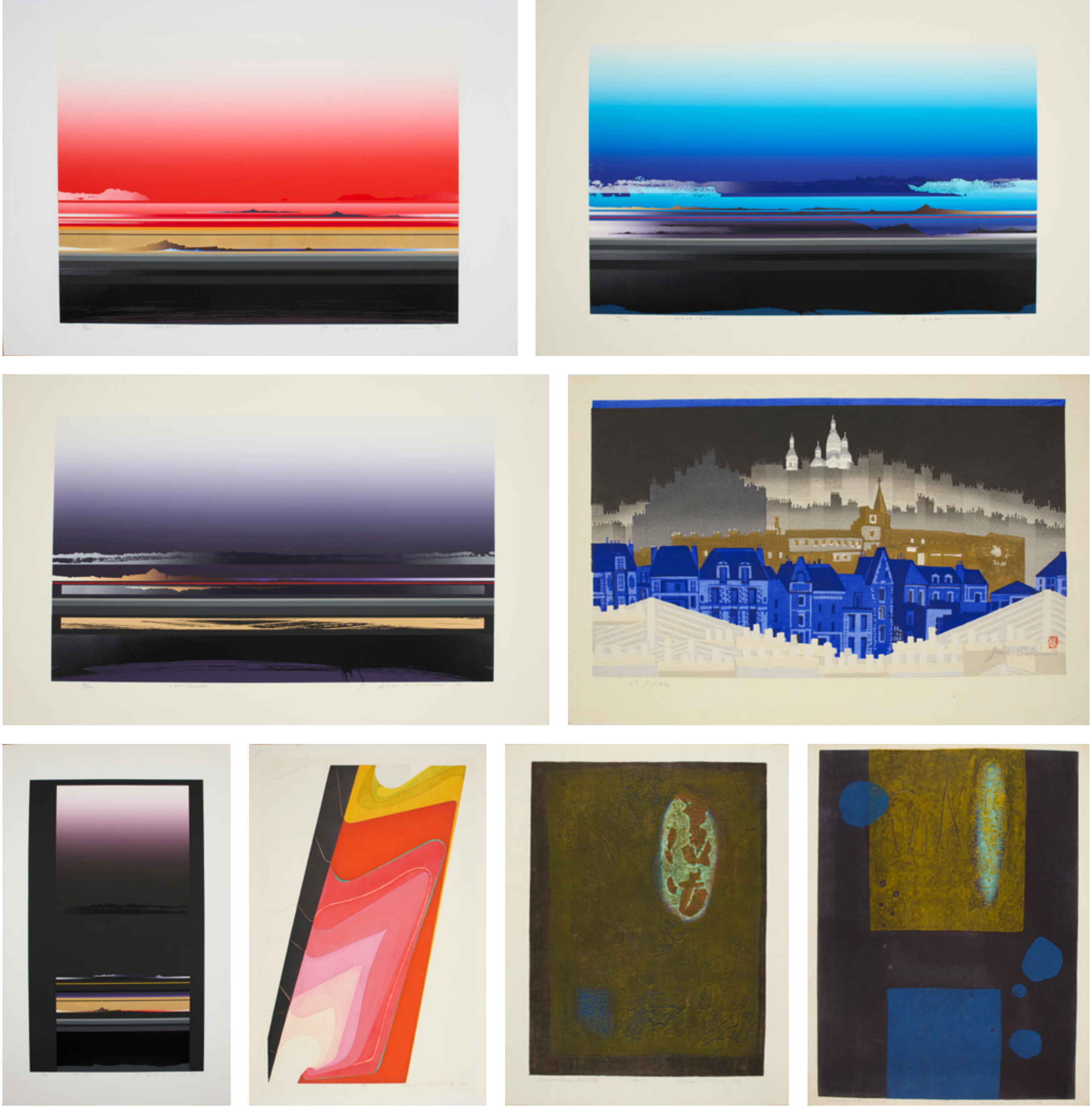
江戸及更晚 葛飾北斎「冨嶽三十六景 駿州大野新田、駿州江尻、下目黒、御厩川岸より両国橋夕陽見、礫川雪の旦」及「諸国滝廻り 相州大山ろうべんの滝、下野黒髪山 きりふりの滝」木刻版畫 鏡框（共七幅）

comprising: five oban yoko-e prints, titled ‘The Paddies of Ōno in Suruga Province’ (Sunshū Ōno-shinden); ‘Ejiri in Suruga Province’ (Sunshū Ejiri), with collector’s seal of Hayashi Tadamasa; ‘Lower Meguro’ (Shimo-Meguro); ‘Viewing Sunset over RyŌgoku Bridge from the Onmaya Embankment’ (Onmayagashi yori RyŌgoku-bashi no sekiyŌ o miru); ‘Snowy Morning at Koishikawa’ (Koishikawa yuki no ashita), with collector’s seal of Hayashi Tadamasa, all from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei), Edo Period; and two later oban tate-e, titled ‘The Rôben Falls at Ôyama in Sagami Province (Sôshû Rôben no taki)’; and ‘Kirifuri Waterfall at Kurokami Mountain in Shimotsuke (Shimotsuke Kurokamiyama Kirifuri no taki), from the series A Tour of Waterfalls in Various Provinces (Shokoku taki meguri)’, all framed (7)

largest: 25cm x 38cm

Provenance: Private Scottish Collection; Inherited from the current owner’s mother

£1,000-1,500



376

GROUP OF EIGHT JAPANESE PRINTS

BY VARIOUS ARTISTS

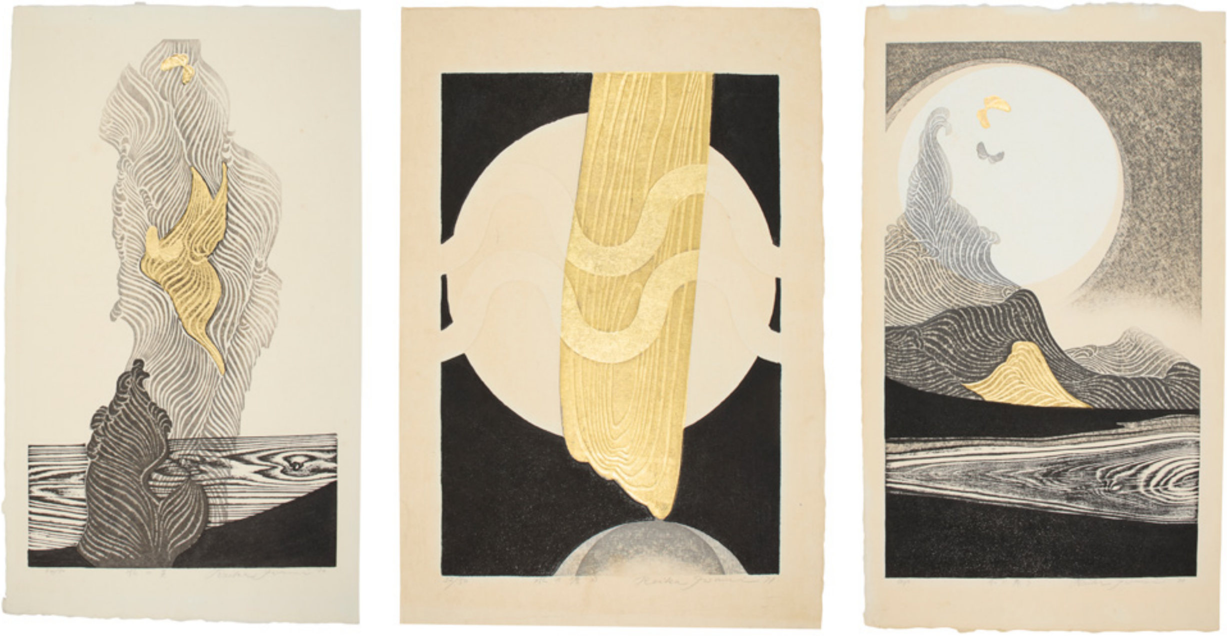
沢田哲郎、尼野和三、田嶋宏行 及 関野準一郎 各式版畫 (共八幅)

comprising: four screenprints on paper, by Tetsuro Sawada (1935–1999), titled *Views (purple), numbered 63/100, dated 1987; titled Views (blue), numbered 61/100, dated 1987; titled Night views, numbered 53/100, dated 1987; titled Light echo, numbered 9/150, dated 1987, all signed T. Sawada in pencil; one woodblock print by Amano Kazumi (1927-2001), titled Hashira in Japanese, numbered 28/30, dated 1968, signed; two woodblock prints by Hiroyuki Tajima (1911-1984), titled Poor evidence, numbered 51-1, dated 1969, titled Monument D*, numbered 50-35, dated 1966, both signed; and one woodblock print by Junichiro Sekino (1914-1988), 'Night in Montmartre', numbered 10/100, signed and sealed (8)

largest: 91cm x 59.5cm

Provenance: Private Scottish collection, Edinburgh

£500-700



377

REIKA IWAMI (JAPANESE, 1927-2020)

GROUP OF THREE WOODCUT PRINTS

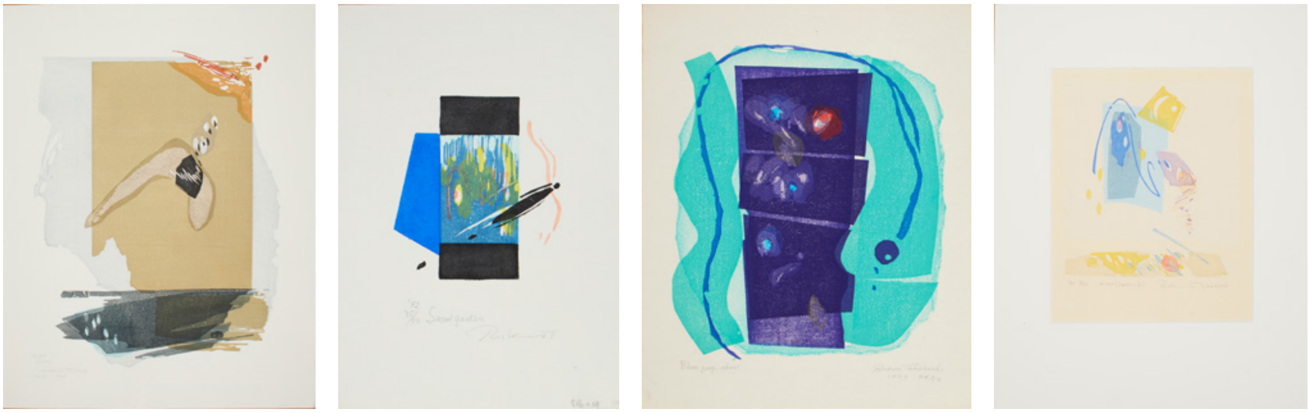
岩見禮花「水の譜」､「水に舞う」､「水の炎」木刻版畫（共三幅）

on paper, comprising: one titled *Mizu no fu (Song of water), numbered 32/50, dated 1971; one titled Mizu ni mau (Dance in the water), dated 1981; and one titled Mizu no Hono (Flame of water), numbered 34/80, dated 1982, all signed in Roman script Reika Iwami* in pencil (3)

largest: 69.5cm x 40.4cm

Provenance: Private Scottish collection, Edinburgh

£300-500



378

TAKAHASHI RIKIO (JAPANESE,1917-1999)

GROUP OF SEVEN WOODCUT PRINTS

高橋力雄 木刻版畫（共七幅）

on paper, comprising: largest titled *Niwa (Day Break), numbered 7/50, dated 1980; one titled Niwa (Chisp), numbered 14/50, dated 1978; one title Niwa (Come agin the season), numbered 37/60, dated 1988; one titled Called season, numbered 10/65, dated 1983; one titled Niwa (Season S), numbered 7/55, dated 1990; one titled Blue peep show, numbered 46/50, dated 1990; and one titled Snow garden*, numbered 35/70, dated 1992, all signed in Roman script Rikio Takahashi in pencil (7)

largest: 62cm x 91cm

Provenance: Private Scottish collection, Edinburgh

£600-800

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(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for any Lot which does not have a report if the request is made to us at least three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

(b) Clocks & Watches: All Lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that we cannot guarantee a watch will remain waterproof if the back is removed. Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally. Clocks may be sold without pendulums, weights or keys.

(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold "as is" and quality of the alcohol is entirely at the risk of the Buyer and no warranties are given.

(d) Books-Collation: If on collation any named item in the sale Catalogue proves defective, in text or illustration the Buyer may reject the Lot provided he returns it within 21 days of the sale stating the defect in writing. This, however, shall not apply in the case of unnamed items, periodicals, autographed letters, music M.M.S., maps, drawings nor in respect of damage to bindings, stains, foxing, marginal worm holes or other defects not affecting the completeness of the text nor in respect of Defects mentioned in the Catalogue, or at the time of sale, nor in respect of Lots sold for less than £300.

(e) Electrical Goods: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

(f) Upholstered items: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations (items manufactured prior to 1950 are exempt from any regulations). Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given. We provide no guarantee as to the originality of any wood/material contained within the item.

B. REGISTERING TO BID

1. NEW BIDDERS

(a) If this is Your first time bidding at Lyon & Turnbull or You are a returning Bidder who has not bought anything from us within the last two years You must register at least 48 hours before an auction to give us enough time to process and approve Your registration. We may, at our discretion, decline to permit You to register as a Bidder. You will be asked for the following:

(i) Individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of Your current address (for example, a current utility bill or bank statement)

(ii) Corporate clients: Your Certificate of Incorporation or equivalent document(s) showing Your name and registered address together with documentary proof of directors and beneficial owners, and;

(iii) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

2. RETURNING BIDDERS

We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

3. FAILURE TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion You do not satisfy our Bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register You to bid, and if You make a successful bid, we may cancel the contract between You and the Seller.

4. BIDDING ON BEHALF OF ANOTHER PERSON

(a) As an authorised Bidder: If You are bidding on behalf of another person, that person will need to complete the registration requirements above before You can bid, and supply a signed letter authorising You to bid for him/her.

(b) As agent for an undisclosed principal: If You are bidding as an agent for an undisclosed principle (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will seek payment from the named third party.

5. BIDDING IN PERSON

If You wish to bid in the saleroom You must register for a numbered bidding paddle before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

6. BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and we are not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone bids

Your request for this service must be made no later than 12 hours prior to the auction. We will accept bids by telephone for Lots only if our staff are available to take the bids. If You need to bid in a language other than English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

(b) Internet Bids

For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/ live bidding.

(c) Written Bids

While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed in the currency of the saleroom. The Auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the Reserve. If You make a written bid on a Lot which does not have a Reserve and there is no higher bid than Yours, we will bid on Your behalf at around 50% of the lower Estimate or, if lower, the amount of Your bid.

C. DURING THE SALE

1. ADMISSION TO OUR AUCTIONS

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person. We may refuse admission at any time before, during or after the auction.

2. RESERVES

Unless indicated by an insert symbol (**Δ**), all Lots in this Catalogue are offered subject to a Reserve. A Reserve is the confidential Hammer Price established between us and the Seller. The Reserve is generally set at a percentage of the low Estimate and will not exceed the low Estimate for the Lot.

3. AUCTIONEER'S DISCRETION

The maker of the highest bid accepted by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion. The Auctioneer may move the bidding backwards of forwards in any way he or she may decide or change the order of the Lots. The Auctioneer may also; refuse any bid, withdraw any Lot, divide any Lot or combine any two or more Lots, reopen or continuing bidding even after the hammer has fallen.

4. BIDDING

The Auctioneer accepts bids from:

(a) Bidders in the saleroom;

(b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;

(c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

6. CURRENCY CONVERTER

The saleroom video screens and bidding platforms may show bids in some other major currencies as Well as sterling. Any conversion is for guidance only and we cannot be bound be any rate of exchange used. We are not responsible for any error (human or otherwise) omission or breakdown in providing these services.

7. SUCCESSFUL BIDS

Unless the Auctioneer decides to use their discretion as set out above, when the Auctioneer's hammer falls, we have accepted the last bid. This means a contract for sale has been formed between the Seller and the successful Bidder. We will issue an invoice only to the registered Bidder who made the successful bid. While we send out invoices by post/or email after the auction, we do not accept responsibility for telling You whether or not Your bid was successful. If You have bid by written bid, You should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of our bid to avoid having to pay unnecessary storage charges.

8. RELEVANT LEGISLATION

You agree that when bidding in any of our sales that You will strictly comply with all relevant legislation including local laws and regulations in force at the time of the sale for the relevant saleroom location.

D. THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 26% of the Hammer Price of each Lot up to and including £800,000, plus 20% from £800,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction.

Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen). This additional premium is subject to VAT at the appropriate rate as above.

2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (**†**): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (**†**). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (*****): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates that a Lot has been imported from outwit the European Union. This reduced rate is applicable to Antique items.

(c) Lots affixed with [**Ω**]: Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outwit the European Union and do not fall within the reduced rate category outlined above.

3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol **§** indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than £1,000. The charge for works of art sold at and above £1,000 and below £50,000 is 4%. For items selling above £50,000, charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ('DACS') and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. More information on Droit de Suite is available at www.dacs.org.uk.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each Lot, the Seller gives a warranty that the Seller;

(a) Is the owner of the Lot or a joint owner of the Lot acting with the permission of the other co-owners, or if the Sellers is not the owner of or a joint owner of the Lot, has the permission of the owner to sell the Lot, or the right to do so in law, and;

(b) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else.

If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) paid by You to us. The Seller will not be responsible to You for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expense. The Seller gives no warranty in relation to any Lot other than as set out above and, as far as the Seller is allowed by law, all warranties from the Seller to You, and all obligations upon the Seller which may be added to this agreement by law, are excluded.

2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively, "Authorship") of each Lot in this Catalogue is as stated in the BOLD or CAPITALISED type heading in the Catalogue description of the Lot, as amended by oral or written saleroom notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer's Premium paid for the Lot by the original purchaser.

This Guarantee does not apply if:

(a) The Catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the Catalogue description indicated that there was a conflict of such opinions; or

(b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or

(c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading.

This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

(a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and

(b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original purchaser of the Lot. We shall not be bound by any reports produced by the original purchaser of the Lot, and Reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer's Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where You are bidding on behalf of another person You warrant that:

(i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;

(ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes, and;

(iii) You do not know, and have no reason to suspect that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

F. PAYMENT

1. MAKING PAYMENT

(a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.

(b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.

(c) We will only accept payment from the registered Bidder. Once issued, we cannot change the Buyer's name on an invoice or re-issue the invoice in a different name.

(d) The ownership of any Lots purchased shall not pass to You until You have made payment in full to us of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

(i) When You collect the Lot; or

(ii) At the end of the 30th day following the date of the auction, or, if earlier, the date the Lot is taken into care by a third party unless we have agreed otherwise with You in writing.

(e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any payment whichever is later. Please note we do not accept cheques. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.

(f) No purchase can be claimed or removed until it has been paid for.

(g) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(a) To proceed against You for damages for breach of contract;

(b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;

(c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs).

(d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover from You all costs incurred in respect thereof;

(e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;

(f) To retain that or any other Lot sold to You until You pay the Total Amount Due;

(g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;

(h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your property in our possession for any purpose until the debt due is satisfied. You will be deemed to have granted such security to us and we may retain such property as collateral security for Your obligations to us; we may decide to sell Your property in any way we think appropriate. We will use the proceeds of the sale against any amounts You owe us and we will pay any amount left from that sale to You. If there is a shortfall, You must pay us the balance; and

(i) Take any other action we see necessary or appropriate.

G. COLLECTION & STORAGE

(1) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website

(2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.

(3) If You do not collect any Lot within seven days following the auction we can, at our discretion;

(i) Charge You storage costs at the rates set out on our Website.

(ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.

(iii) Sell the Lot in any way we think reasonable.

H. TRANSPORT & SHIPPING

1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

2. EXPORT OF GOODS

Buyers intending to export goods should ascertain;

(a) Whether an export licence is required; and

(b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale not any delay in making full payment for the Lot.

3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

Please be aware that all Lots marked with the symbol **Y** may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahvla-en/imports-exports/cites

We accept no liability for any Lots which may be subject to CITES but have not be identified as such.

I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information give, by us, our representatives or employees about any Lot other than as set out in the authenticity warranty and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are exclude. The Seller's warranties contained in paragraph E.1 are their own and we do not have a liability in relation to those warranties.

(b) (i) We are not responsible to You for any reason whether for breaking this agreement or any other matter relating to Your purchase of, or bid for, any Lot other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance, except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) in particular, please be aware that our written and telephone bidding services, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible for any error (human or otherwise) omission or breakdown in these services.

(d) We have no responsibility to any person other than a Buyer in connection with the purchase of any Lot

(e) If in spite of the terms of this paragraph we are found to be liable to You for any reason, we shall not have to pay more than the Purchase Price paid by You to us. We will not be responsible for any reason for loss of profits, business, loss of opportunity or value, expected savings or interest, costs damages or expenses.

J. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel the sale of a Lot if;

(i) Any of our warranties are not correct, as set out in paragraph E3,

(ii) We reasonably believe that completing the transaction is or may be unlawful; or

(iii) We reasonably believe that the sale places us or the Seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law if You do not wish to be videotaped, You may make arrangements to bit by telephone or a written bid or bid on Lyon & Turnbull Live instead. Unless we agree otherwise in writing, You may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries unless otherwise noted in the Catalogue) You cannot use them without our prior written permission. We do not offer any guarantee that You will gain any copyright or other reproductions to the Lot.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as deleted and the rest of this agreement will remain in force.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer Your rights of responsibilities under these terms on the contract of sale with the Buyer unless we have given our written permission. This agreement will be binding on Your successors or estate and anyone who takes over Your rights and responsibilities.

6. REPORTING ON WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on www.lyonandturnbull.com. Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the premises, safety and security arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

9. DATA PROTECTION

Where we obtain any personal information about You, we shall use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) You may have given at the time Your information was disclosed). A copy of our Privacy Policy can be found on our Website www.lyonandturnbull.com or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from data enquiries@lyonandturnbull.com.

10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

1. DEFINITIONS

"**Auctioneer**" Lyon & Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or it's authorised representative conducting the sale, as appropriate;

"**Bidder**" a person who has completed a Bidding Form

"**Bidding Form**" our Bidding Registration Form our Absentee Bidding Form or our Telephone Bidding Form.

"**Buyer**" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words "**You**" and "**Your**"

"**Buyer's Premium**" the sum calculated on the Hammer Price at the rates stated in Catalogue.

"**Catalogue**" the Catalogue relating to the relevant Sale, including any representation on our Website

"**Condition Report**" the report on the physical condition of a Lot provided to a Bidder or potential Bidder by us on behalf of the Seller.

"**Estimate**" a statement of our opinion of the range within the hammer is likely to fall.

"**Hammer Price**" the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

"**High Cumulative Value of Lot**" several Lots with a total lower Estimate value of £30,000 or above;

"**High Value Lot**" a Lot with a lower Estimate of £30,000 or above;

"**Lot**" each Item offered for sale by Lyon & Turnbull;

"**Purchase Price**" is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

"**Reserve**" the lowest price below which an item cannot be sold whether at auction or by private treaty;

"**Sale**" the auction sale at which a Lot is to be offered for sale by us.

"**Seller**" the person who offers the Lot for Sale. We act as agent for the Seller.

"**Total Amount Due**" the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

"**VAT**" value added tax at the prevailing rate at the date of the sale in the United Kingdom.

"**Website**" Lyon & Turnbull's Website at www.lyonandturnbull.com

2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict their legal meanings:

"**Artist's Resale Right**" the right of the creator of a work of art to receive a payment on Sales of that work subsequent to

"**Knocked Down**" when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"**Lien**" a right for the person who has possession of the Lot to retain possession of it.

"**Risk**" the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"**Title**" the legal and equitable right to the ownership of a Lot.

GUIDE TO
BIDDING & PAYMENT

REGISTRATION

All potential buyers must register prior to placing a bid. Paddle registration must be completed in advance of the sale day. Please note that bidders at Lyon & Turnbull will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/Driving licence)

2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING

Please note that in-room bidding is not available for this auction.

Registered bidders will be assigned a bidder number and given a paddle for use at the sale. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. All lots will be invoiced to the name and address given on your registration form, which is non-transferable.

HOW TO BID BY COMMISSION/ ABSENTEE BID

Leave a bid online through our website, call us on 0131 557 8844 or email info@lyonandturnbull.com

BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Please note that telephone bidding will only be available for lots over £3,000 and all bids must be booked by Thursday 6th November 2025. First come-first served basis.

Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

BID LIVE ONLINE

Bid live online, for free, with Lyon & Turnbull Live. Just click the button from the auction calendar, sale page or any lot page online to register. Our sales are also available for viewing and live bidding through The-Saleroom, Invaluable, LiveAuctioneers, 51bidlive, Epailive, and Auction Home (additional charges applicable).

PAYMENT

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

ONLINE CREDIT OR DEBIT CARD PAYMENTS

Payment can be made by Visa Debit, Maestro, Mastercard, Visa Credit or Union Pay cards. We do not accept card payments by phone. Please use our online payment service (provided by Opayo). You will find a link to this service in the email invoice issued after the sale or you can visit the payments section of our website.

CASH

Cash payments can be made at London office (22 Connaught Street, W2 2AF) after the sale. Cash payments are limited to £5,000 per person per annum.

Inside Back Cover:
Lot 77 [detail]

LYON & TURNBULL
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